

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

# HARRISON'S REPORTS

**Yearly Subscription Rates:**

United States .....	\$15.00
U. S. Insular Possessions ..	16.50
Canada .....	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain .....	17.50
Australia, New Zealand,	
India, Europe, Asia ....	17.50
35c a Copy	

**1270 SIXTH AVENUE****New York 20, N. Y.**

**A Motion Picture Reviewing Service**  
**Devoted Chiefly to the Interests of the Exhibitors**

**Its Editorial Policy: No Problem Too Big for Its Editorial**  
**Columns, if It is to Benefit the Exhibitor.**

**Published Weekly by**  
**Harrison's Reports, Inc.,**  
**Publisher**

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**AL PICOULT,**  
**Managing Editor**

**Established July 1, 1919****Circle 7-4622****A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XLI****SATURDAY, JANUARY 3, 1959****No. 1****THE NEED FOR MORE REALISTIC  
SALES POLICIES**

In his letter that is published elsewhere in this issue, R. B. Smith, owner of the Sierra Theatre in Chowchilla, Calif., which he is closing on January 4, states that his theatre would have been able to survive if it had obtained top pictures at reasonable terms and prices.

What has happened to the Sierra Theatre is, as most of you know, not an isolated case. The unconscionable rental terms demanded from the small-grossing theatres on top pictures have caused several thousand of them to close their doors during the past few years and it threatens to force the closing of thousands of other small-town and neighborhood theatres, many of which now are on the verge of bankruptcy.

Current trade paper reports verify the precarious state of the smaller exhibitors. *Film Daily*, for example, reports that in the mid-west, "the first six months of 1959 may give the answer to the fate of all motion picture theatres in cities and towns of less than 15,000 population and whether there is any hope for the smaller houses in big metropolitan areas."

The report goes on to state that thousands of theatres are operating strictly on a cash basis; that their films are being sent C.O.D.; that they have no bank connections; that their number is constantly growing; and that most of them are living in the hope that conditions will improve. In the St. Louis exchange area, adds the report, the number of conventional theatres has dropped from 616 in 1949 to 340 in 1958.

In another report on the New England area, *Film Daily's* Boston correspondent states that "the year 1958 will go down in the annals of the industry as one of discouragement and disappointment, with only a few bright spots on the horizon," adding that "many small theatres were forced to close while others were put on a week-end policy as the only means of survival." The report adds that 40 theatres closed during 1958 in the five New England states, exclusive of Connecticut, and that 26 of these either have been converted into dance halls, supermarkets, torn down or merely abandoned.

In a report on the Gulf States, *Film Daily's* New Orleans' correspondent states that exhibitor-distributor relations in the territory are at their worst in the last twenty-five years, and that the situation "arises from bitterness on the part of exhibition over rental terms, including demands for preferred and extended enough, many in distribution locally agree with the

playing time." The report adds that "strangely justice of what many in exhibition complain," and that "privately there are exchange managers who hold that the terms they demand and succeed in getting frequently are not realistic and lead to incorrect reporting or the red tape of adjustments."

"In exhibition," continues this New Orleans' correspondent, "there is the feeling that distribution is out for all it can get and ruthlessly is cutting down the theatre man. This feeling has gotten to be almost personal in many cases with the exhibitor blaming the local exchange manager for conditions, claiming that he is out to make a record for himself and that if he fought for the exhibitor where the exhibitor had a legitimate complaint, swivel chair executives in New York and Hollywood would eventually have to yield to the judgment of their field men."

Other published reports can be cited, but suffice it to say that all confirm the fact that most of the smaller theatre operators are struggling for survival.

One does not have to be a mastermind to realize that the motion picture industry as a whole can ill afford the closing of more theatres, and that such closings can be retarded, if not stopped altogether, if the film companies will adopt more realistic sales policies on their top pictures so that the smaller exhibitors may play them while they are still reasonably fresh in the public's mind and at terms that will give them a fair opportunity to earn a profit.

Since the distributors either own or control the pictures, it is their right, of course, within legal limitations, to set whatever terms they desire for their exhibition. On the other hand, the exhibitors can either meet these terms, demand a better deal or do without the pictures. Such a relationship between buyer and seller might be satisfactory in normal times, but today, when the motion picture business is in a depressed state and the number of pictures available is decidedly limited, the one thing that will prolong the depression, hold back recovery and force more exhibitors out of business is for the distributors to continue to demand for their top pictures exorbitant rentals and onerous terms, which leave an exhibitor with scant or no chance to earn a profit.

The decline in theatre attendance is a common disaster and the hardships resulting from the current slump should be shared by all and should not be borne mainly by exhibition. The small exhibitor's problem today is the lack of proper merchandise. The movie-going public has become more selective than ever and a steady diet of run-of-the-mill pictures no

*(Continued on back page)*

.. **"I, Mobster" with Steve Cochran,  
Lita Milan and Robert Strauss**  
(20th Century-Fox, Feb.; time, 80 min.)

A good crime melodrama, centering around the meteoric rise of a young man from the slums to the nation's number one gangster, and around the gangland intrigue that ultimately leads to his assassination by his successor. Like most gangster films, this one, too, has an unpleasant story, but, thanks to the expert direction and impressive acting, it grips one's interest throughout and is loaded with the kind of violent melodramatic action one expects to find in a picture of this type. Steve Cochran is most effective as the young hoodlum who cleverly works his way to the dominant spot in a national crime syndicate. The characterization is ruthless, but he wins some measure of sympathy because of the tenderness he feels for his ashamed mother and for Lita Milan, a neighborhood girl who loves him in spite of his faults and who eventually permits herself to be degraded. The action is brisk from start to finish and many of the situations are tense and exciting, particularly toward the finish, where Cochran becomes involved in a thrilling chase that ends with his being killed by Robert Strauss, his chief lieutenant and closest pal. Plenty of sex has been worked into the proceedings, and there is one sequence in which Lili St. Cyr goes through her famous strip-tease routine in a night-club. This, combined with the film's murderous gangster ingredients, hardly makes it suitable for children. The black-and-white CinemaScope photography is first-rate:—

As a teenager living in a slum district, Cochran starts a life of crime by collecting horse race bets for Strauss, a local hoodlum. In due time, as he grows older and smarter, Cochran becomes Strauss' protege and takes on the job of delivering dope to addicts. Meanwhile he meets and falls in love with Lita, a neighborhood girl, who disapproves of his shady life. When his dope peddling activities are betrayed to the police by a disgruntled showgirl addict, Cochran goes to prison for a year without revealing anything about the dope ring. Upon his release from jail, he is assigned to murder a double-crossing hoodlum. The successful completion of this task, coupled with his accepting the prison term without a whimper, wins him an introduction to Grant Withers, the nation's top mobster. Under Grant's wing, Cochran rises quickly in the national crime hierarchy and before long controls lucrative rackets that range from strike-breaking to the "protection" of crooked unions. To help Lita's impoverished family, Cochran hires John Brinkley, her brother, but he takes him off the payroll and gives him a beating when he learns that he had become a dope addict. Lita, desperate, accepts a job as Cochran's secretary. She is horrified one night when she sees Cochran kill her brother, who was trying to blackmail him at gunpoint. She lies to the police to protect Cochran and, with her pride gone, becomes his mistress. Shortly thereafter, the ambitious Cochran murders Moran and takes over as the national crime czar, with Strauss as his chief lieutenant. His rise to power strikes a snag when he is ordered to appear before a Senate Committee investigating crime. Strauss, taking advantage of the situation, leads Cochran to believe that others in the syndicate wanted to get rid of him and then hires two professional

killers to eliminate him. When they fail, Strauss kills Cochran himself, despite Lita's tearful pleadings. Strauss takes over the top gangster spot, but it is apparent that he, too, will one day meet a violent end.

It is an Edward L. Alperson production, co-produced by Roger and Gene Corman and directed by Roger Corman from a screenplay by Steve Fisher, based on the novel by Joseph Hilton Smyth.

Adult fare.

**"Guns, Girls and Gangsters" with  
Mamie Van Doren, Gerald Mohr and  
Lee Van Cleef**

(United Artists, January; time, 70 min.)

"Guns, Girls and Gangsters" should fit in well as a supporting feature wherever gangster-type crime melodramas are acceptable. Set against a Las Vegas background, the story, which has been given a taut, semi-documentary treatment, offers a mixture of sex and violence revolving around the elaborate planning of an armored car robbery and around the murderous activities that take place when the plan misfires. The events leading up to the robbery and the manner in which it is executed are graphically depicted in detail and make for situations that are tense and exciting. The direction and acting are competent, with Mamie Van Doren making the most of her ample physical attributes as a sexy nightclub entertainer who becomes involved in the holdup scheme. The photography is good:—

Unlike others who gamble in Las Vegas to make easy money, Gerald Mohr, a paroled convict, lays careful plans to hold up a special armored truck that transported the gambling receipts from Las Vegas to Los Angeles. His scheme includes forcing Mamie to assist him in the project. Mamie is the estranged wife of Lee Van Cleef, a former cell-mate of Mohr's, and she is the current girl-friend of Grant Richards, her employer and big-time Las Vegas hoodlum. Through putting pressure on Mamie, Mohr gets in contact with Richards and makes a deal with him to assist in the robbery, which was to take place at a motel and garage operated by John Baer and Elaine Edwards, his wife. The armored truck passed the motel at the same time every day, and Mohr planned to stop it by shooting a blowout in one of its tires. With the robbery planned for New Year's Day, Mamie takes up residence in the motel to check on the final details. The clever scheme hits a snag, however, when Van Cleef, Mamie's husband, escapes from jail and comes searching for her. He gets into a battle with Richards and kills him, after which he becomes involved in a vicious fight with Mohr when he finds him and Mamie making love at the motel. Nevertheless, Mohr decides to go ahead with the robbery and arranges for Van Cleef to take Richard's place. Everything goes according to plan and the robbery appears successful, but the crooks overlook an important detail that brings the police into action. In a showdown gun battle, Mohr and Van Cleef lose their lives, after which the police lead Mamie away to face an uncertain future.

It was produced by Robert E. Kent from his own screenplay, based on a story by Paul Gangelin and Jerome Sackheim. It was directed by Edward L. Cahn.

Adult fare.



## A VICTIM SPEAKS HIS MIND

The following letter has been sent to this paper by R. B. Smith, owner of the Sierra Theatre, Chowchilla, California, together with a front-page newspaper clipping dealing with his announcement that he will close his theatre on January 4 because of decreased attendance and the high cost of operation:

"The enclosed clipping, all too dramatically, demonstrates the truth of your statements made in the last paragraph of your editorial in the November 22nd issue of HARRISON'S REPORTS.

"This theatre would have been able to survive with top pictures at a reasonable price. The equipment is good (full stereophonic sound, although I have had very little to run on it). The closest competition is sixteen miles, so I should have had access to top pictures from all companies. Yet, I have had to pass up a great many of the big ones because I would not go for the seven or fourteen day runs or the 50% or 60% terms. *Nor would I play them after they had been milked dry and the public had lost interest in them.* This is an example of my buying problem. I have played only 25 pictures from Warner Bros. since January 1954. These were played at the rate of four to nine pictures a year in an attempt to 'get together.' Of the 25, 10 were percentage so Warners could have a 'look at my grosses.' Even then, these pictures did not include the 'blockbusters.' Grosses were not good, still I received no help. As a result, I have not played a single Warner picture for 19 months. *In that time, no attempt has been made to sell me a single Warner Bros. picture.* Previously, I called on the Sales Manager, in his San Francisco office, in an effort to negotiate a deal. I was forced to do this at times to off-set squeeze plays by other companies.

"A big picture, even if it does not gross, must have big money because it is a big picture. A little picture, if it does gross, must have big money because it does gross. Big pictures are held for high film rental accounts for Thanksgiving—you can't play a percentage picture between Thanksgiving and Christmas and you can't buy them flat at a price you can afford to pay. Therefore, the bigger pictures that are held up for Thanksgiving release are not available to a little theatre until Christmas—then, of course, there are no prints available. We can play them, after everyone has lost interest in them, at the tag end of January and in February or March, which is the very worst time of the year in my situation—*top terms, of course.* If a drive-in pays more film rental than you do, he gets a print first. He might charge \$1.00 per car load and run the feature with two or three other features. You are expected to still pay top film prices and charge 90c loges, 75c general, and 25c for children. (Reduced admissions or family night do not help, I tried it.) Circuits demand, and get from some film companies, under the counter (no prints available) clearance, because they have buying power.

"This is what I hit when I tried to book my December calendar. It was then and there that I decided that I had had it. I decided to go through December because, as a rule, this is a busy season for this cotton

growing community. What does New York know or care about this? They have a policy and that's that.

"Buying film used to be a challenge, a game with high stakes. I used to be pretty good at it too. But I can't cut the mustard when the cards are stacked against me like they are today. Film buyers, circuits in particular, have helped stack these cards by buying film at outlandish prices. They can't see that buck tomorrow for looking at the dime in the till today. Yet with the advantages they have, they have been able to exist. The time will soon be here when they will have complete control of whole territories such as mine. Then I hope they readily tighten the screws on the distributors. Perhaps this is their intention, for the 'little fellows' certainly get no consideration from exhibitor organizations that are run by the 'big boys'—for the 'big boys.' See HARRISON'S REPORTS, October 29, 1955. Nothing has changed.

"If anything comes out of ACE for the small town exhibitor, it will be because both distribution and the exhibitor representatives have been made aware through your efforts, that small *independently operated* theatres still exist. That they still furnish an outlet for product and are about the only means by which tomorrow's generation is given the chance to 'get the movie habit.'

"I feel that you are being kidded a bit by Fox ('Why the Secrecy?', HARRISON'S REPORTS, February 2, 1957; '20th-Fox Lends a Hand to the Little Fellow,' January 26, 1958—also see what Mr. Skouras had to say as reported in HARRISON'S REPORTS, November 12, 1955). I'll admit Mr. Skouras *talks* a helping hand.

"One last word before I bow out. You will notice from my clipping that I had 50,000 admissions (less than half what I had before T.V.). Most of these people are under 20 years old and are not going 16 miles to any other theatre. It is certain they and their children will turn to bowling, boating and other forms of recreation or—'just watch TV.' One thing for sure, they will never get the movie habit that way.

"I shall continue to subscribe to HARRISON'S REPORTS. After 32 years in this business, I will still want to know what goes on."

## A LETTER TO THE EDITOR

Dear Sir:

We have unfortunately lost track of HARRISON'S REPORTS No. 29, and as our records are complete back to 1929, and we have each year bound, we would appreciate it if you would send No. 29 to us so that this year will be complete when we have it bound.—V. J. Clouston, Exhibition Manager, Kerridge-Odeon Theatres, Auckland, New Zealand.

## ORDER YOUR MISSING COPIES

Because of the holiday rush, one or more of your copies of HARRISON'S REPORTS may have been lost in the heavy Christmas mails.

Check into your files and if you find the copy of any issue missing, write to this paper and it will be supplied to you promptly free of charge.

A sufficient number of copies of many back issues is kept in stock for just such a purpose.

longer attracts customers to the box-office. Such routine picture entertainment is available to them for nothing on television, and for that reason, more than any other, the exhibitor is badly in need of meritorious pictures with which to win back some of his lost patronage.

Under today's tough selling policies, however, the small exhibitor finds himself backed up against the wall when it comes to playing the top box-office attractions, for in addition to excessive rentals and harsh terms, the pictures frequently are not made available to him until after they have been milked dry in the prior runs, further reducing his chances of making a profit.

This much is certain: Unless the producers and distributors take immediate steps to help alleviate the stress under which most of the small exhibitors are operating today, many of them will have no alternative but to close their doors. And if this happens, the extra profits the producer-distributors may realize now from excessive rentals will be a drop in the bucket when compared to the losses they themselves may suffer later as a result of closed theatres, whose patrons will turn to other forms of entertainment and thus further increase the number of people who have lost the movie-going habit.

For better or for worse, exhibition and production-distribution are completely dependent upon each other. Current selling methods are entirely out of line with present trade conditions, and common sense dictates that they be abandoned by the distributors for more realistic sales policies. Unless the distributors do this, they will weaken exhibition to a point where it will undermine the very structure upon which their own welfare depends.

### A FABULOUS RECORD BECOMES EVEN MORE FABULOUS

The impressive record established by United Artists since it was taken over by the Krim-Benjamin management group in 1951 was further enhanced this week when pictures released by UA swept the year-end 1958 New York Film Critics Awards with five of the top six prizes. Additionally, other UA features placed as runners-up in all the major categories voted upon by the New York critics, whose selections often coincide with the Academy Award "Oscars" handed out in March.

The five top prizes won by UA releases included Stanley Kramer's "The Defiant Ones," as the best picture of the year; David Niven, as the best actor of the year, for his outstanding performance as the bogus Major in "Separate Tables"; Susan Hayward, as best actress of the year, for her stirring performance as Barbara Graham in "I Want to Live"; Stanley Kramer, as best director of the year, for his work on "The Defiant Ones"; and "The Defiant Ones" as having the best scenario of the year, with the screen writing credited to Nathan E. Douglas and Harold Jacob Smith.

"Separate Tables," "The Horse's Mouth" and "The Big Country" were among the UA releases that garnered votes as the best picture of the year. In the "best director" category, votes were received by Delbert Mann for "Separate Tables," William Wyler for "The Big Country" and Robert Wise for "I Want to Live." In the "best actor" category, Alec Guinness

won second place for his work in "The Horse's Mouth," and Sidney Poitier received several votes for his performance in "The Defiant Ones." The "best actress" category included Deborah Kerr for her work in "Separate Tables," which picture also figured in the balloting for the best screen writing award.

Earlier in the week, prior to the awards, United Artists announced that it would conduct world-wide, year-long celebrations during 1959 to mark the 40th anniversary of the company, which was founded in 1919. It could not have received a better anniversary gift than the top awards given to its current releases by the influential New York critics.

### QUIGLEY REPLIES TO MYERS

In a friendly complaint to this paper, Martin Quigley, Jr., editor of *Motion Picture Herald*, states that Abram F. Myers, National Allied's board chairman and general counsel, acted impatiently in circulating his letter of December 15, in which he criticized Quigley for attempting "to undermine the legal status of the decrees by asserting that they amount to no more than agreements entered into between the Department of Justice and the film companies."

Myers released his letter to the trade press last week in the belief that Quigley did not intend to publish it, as requested by him.

Quigley points out that the letter is published in full in the *Herald's* December 27 issue and could not be published in the December 20 issue because it was received too late to meet the press deadline.

Since we published Mr. Myers' letter last week, we are herewith reproducing Mr. Quigley's reply, as published in the *Herald's* December 27 issue:

"Dear Mr. Myers:

"This is in response to your letter dated December 15, 1958, in the concluding paragraph of which you state that you seriously think I have done the 'Allied spokesmen' a grave injustice and that I should publish your letter in fairness to them. While I cannot for the life of me see any injustice or unfairness I will, as you request, publish your letter together with this response.

"It seems to me as a layman that you are making a legal mountain out of a molehill and that you are creating confusion by your letter where none could possibly have arisen from what I said in the editorial.

"When I said that consent decrees are not laws but agreements I thought I was stating a simple fact. You seem to make it a very complicated one indeed. It still appears to me that when its draftsmen call a document one of 'consent' it is an agreement, and it is not a law or a statute but merely declaratory of the way the parties to a specific litigation are to act. Of course, as I originally stated, the Federal Court approved the Consent Decrees. I did not say those decrees could be disobeyed as you seem to imply for I stated plainly 'their revision or their interpretation is reserved by the Federal court.'

"All such matters lend themselves to the niceties of legal interpretations—interesting to lawyers but not necessarily productive of better trade practices.

"The main point of the editorial is correct and will continue so: that the best way to settle the issues at stake is by intra-industry conference and cooperation carried on in a spirit of mutual understanding of the problems." —Martin Quigley, Jr.



IN TWO SECTIONS—SECTION TWO  
**HARRISON'S REPORTS**

Vol. XLI

NEW YORK, N. Y., SATURDAY, JANUARY 3, 1959

No. 1

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War of the Puppet People—Amer.-Int'l (78 min.)	130
When Hell Broke Loose—Paramount (78 min.)	174
Whole Truth, The—Columbia (84 min.)	135
Wind Across the Everglades—Warner Bros. (93 min.)	135
Wolf Dog—20th Century-Fox (61 min.)	119
Wolf Larsen—Allied Artists (83 min.)	167
Your Past is Showing—Rank Film Distr. (87 min.)	107

## RELEASE SCHEDULE FOR FEATURES

### Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

#### 1957-58

5820	Snowfire—McGowan-Megowan .....	July 6
5830	The Littlest Hobo—Hart-Stewart .....	July 6
5828	The Accused—Robert Bray .....	July 13
5824	Frankenstein-1970—Karloff-Lund .....	July 20
5819	Spy in the Sky—Steve Broidy .....	July 20
5833	In-Between Age—Patterson-Steele .....	Aug. 4
5812	Cry Baby Killer—Nicholson-Mitchell .....	Aug. 18
5825	Hot Car Girl—Bakalyn-Kenney .....	Aug. 18
5826	Queen of Outer Space— Zsa Zsa Gabor (C'Scope) .....	Sept. 7
5831	Legion of the Doomed—Bill Williams .....	Sept. 21
5835	Speed Crazy—Halsey-Lime .....	Oct. 19
5836	Wolf Larsen—Sullivan-Hall .....	Oct. 26
5813	Joy Ride—Toomey-Doran .....	Nov. 20
5822	Unwed Mother—Moore-Vaughn .....	Nov. 20
5823	Gunsмоke in Tucson— Stevens-Tucker (C'Scope) .....	Dec. 7
5837	Revolt in the Big House—Evans-Hunter .....	Dec. 21
5839	Johnny Rocco—Gray-McNally .....	Dec. 21

#### 1958-59

5901	House on Haunted Hill—Price-Ohmart .....	Jan. 18
5902	The Cosmic Man—John Carradine .....	Jan. 18
5903	The Giant Behemoth—Gene Evans .....	Feb. 15
5904	Arson for Hire—Brodie-Thomas .....	Feb. 15
5905	Al Capone—Steiger-Spain .....	Mar. 22
5657	Friendly Persuasion—reissue .....	Apr. 12
5907	Battle Flame—Brady-Edwards .....	Apr. 26
(Ed. Note: "Phenix City Story" and "Riot in Cell Block 11," listed in the previous index as reissues, have been removed from the schedule, along with "King of the Wild Stallions.")		

### American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

305	Hot Rod Gang—Ashley-Fair .....	July 2
306	High School Hellcats—Lime-Halsey .....	July 2
309	Tank Battalion—Kelly-Hellen .....	July 16
310	Hell Squad—Carroll-Gavlin .....	July 16
303	How to Make a Monster—Harris-Brinegar .....	July 23
307	Teenage Caveman—Vaughn-Marshall .....	July 23
312	Night of the Blood Beast—Emmet-Greene .....	Aug. 6
311	She-Gods of Shark Reef—Durant-Montell .....	Aug. 6
313	Screaming Skull—Nicol-Weber .....	Aug. 13
216	Terror from the Year 5,000—Costello-Holden .....	Aug. 13
308	The Spider—Kemmer-Kenny .....	Oct. 31
314	The Brain Eaters—Nelson-Frost .....	Oct. 31
315	Paratroop Command—Bakalyn-Hogan .....	Dec. 31
316	Submarine Seahawk—Bently-Halsey .....	Dec. 31
The Roadracers—cast not set .....		
Daddy-O—cast not set .....		

### Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Light in the Forest—Parker-Corey .....		
Peter Pan—reissue .....		
White Wilderness—True-Life Adventure .....		
Tonka—Mineo-Carey .....		
Sleeping Beauty—Cartoon feature .....		
The Shaggy Dog—MacMurray-Hagen .....		

### Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

305	Curse of the Demon—Andrews-Cummins .....	July
301	The Key—Holden-Loren .....	July
302	Gunman's Walk—Heflin-Hunter-Grant .....	July
304	The Revenge of Frankenstein—British cast .....	July
303	The Camp on Blood Island—British cast .....	July
308	The Snorkel—British cast .....	July
306	Life Begins at 17—Damon-Johnson .....	July
307	Tank Force—Mature-Genn .....	Aug.
309	Buchanan Rides Alone—Randolph Scott .....	Aug.
311	The Whole Truth—Granger-Reed .....	Sept.
312	She Played with Fire—Dahl-Hawkins .....	Sept.
313	Ghost of the China Sea—David Brian .....	Sept.
310	Me and the Colonel—Kaye-Jurgens .....	Oct.
314	Apache Territory—Calhoun-Bates .....	Oct.
315	Kill Her Gently—British cast .....	Oct.
316	The Last Hurrah—Tracy-Poster .....	Nov.
318	Tarawa Beachhead—Mathews-Adams .....	Nov.
317	Murder Reported—Carpenter-Stribling .....	Nov.

320	The 7th Voyage of Sinbad—Matthews-Grant .....	Dec.
321	The Man Inside—Palance-Ekberg .....	Dec.
324	Senior Prom—Corey-Hampton .....	Jan.
Murder by Contract—Vince Edwards .....		
319	Bell, Book and Candle—Novak-Stewart .....	Jan.
323	Good Day for a Hanging—MacMurray-Hayes .....	Jan.
Ride Lonesome—Scott-Steele .....		
Gideon of Scotland Yard—Hawkins-Foster .....		
City of Fear—Vince Edwards .....		
230	The Bridge on the River Kwai— Holden-Guinness .....	Special

### Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

#### 1957-58

830	Imitation General—Ford-Elg .....	July
825	Gigi—Caron-Jourdan (C'Scope) .....	July
831	Tarzan's Fight for Life—Gordon Scott .....	July
828	The Badlanders—Ladd-Borgnine (C'Scope) .....	Aug.
829	The Reluctant Debutante— Harrison-Kendall (C'Scope) .....	Aug.
832	Andy Hardy Comes Home—Mickey Rooney .....	Aug.

#### 1958-59

901	Cat On a Hot Tin Roof—Taylor-Newman .....	Sept.
902	Dunkirk—all-British-cast .....	Sept.
903	Torpedo Run—Borgnine-Ford (C'Scope) .....	Oct.
904	The Decks Ran Red—Mason-Dandridge .....	Oct.
905	Party Girl—Charisse-Taylor-Cobb .....	Nov.
906	The Tunnel of Love—Day-Widmark .....	Nov.
907	Tom Thumb—Tambllyn-Young .....	Dec.
908	Some Came Running— Sinatra-Martin-MacLaine (C'Scope) .....	Dec.
The Journey—Kerr-Brynnner .....		
909	The Doctor's Dilemma—Caron-Bogarde .....	Jan.
The Angry Hills—Mitchum-Mueller .....		
The Mating Game—Reynolds-Randall .....		
The Beat Generation—Cochran-Van Doren .....		
Count Your Blessings—Kerr-Brazzi .....		
Green Mansions—Hepburn-Perkins (C'Scope) .....		
Watusi—Montgomery-Elg .....		
The World, the Flesh and the Devil— Belafonte-Stevens-Ferrer (C'Scope) .....		
North by Northwest—Grant-Saint-Mason .....		

### Paramount Features

(1501 Broadway, New York 18, N. Y.)

#### 1957-58

5734	King Creole—Presley-Jones .....	July
5735	Rock-a-bye Baby—Lewis-Maxwell .....	July
5736	The Matchmaker—Booth-Perkins .....	Aug.

#### 1958-59

5803	The Party Crashers—Stevens-Driscoll .....	Sept.
5804	As Young as We Are—Harland-Scott .....	Sept.
5801	The Blob!—McQueen-Corseaut .....	Oct.
5802	I Married a Monster from Outer Space— Tryon-Talbot .....	Oct.
5805	When Hell Broke Loose—Bronson-Jaeckel .....	Nov.
5806	Houseboat—Grant-Loren .....	Nov.
5807	The Hot Angel—Loughrey-Kemmer .....	Dec.
5808	The Geisha Boy—Lewis-Macdonald .....	Dec.
5809	Bucaneer—Brynnner-Heston-Bloom .....	Jan.
5810	Tokyo After Dark—Long-McCarthy .....	Jan.
5811	The Trap—Widmark-Louise .....	Feb.
5812	The Young Captives—Marlo-Patten .....	Feb.
5813	The Black Orchid—Loren-Quinn .....	Mar.
5814	Tempest—Heflin-Mangano-Lindfors .....	Mar.

### Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

Dangerous Exile—Jourdan-Lee .....		
The Gypsy and the Gentleman—Mercouri-Mitchell .....		
Windom's Way—Finch-Ure .....		
A Tale of Two Cities—Bogarde-Tutin .....		
Most Gallant Lady—McKenna-Scofield (formerly "Carve Her Name with Pride") .....		
It Happend in Rome—Laverick-De Dica .....		
Sea of Sand—Attenborough-Gregson .....		
A Night to Remember—Kenneth More .....		
Rockets Galore—Carson-Sinden .....		
Storm in Jamaica—McKenna-Travers .....		



**Twentieth Century-Fox Features**  
(444 W. 56th St., New York 19, N. Y.)

**1958**

- 812-8 From Hell to Texas—Murray-Varai (C'Scope) June  
828-4 Naked Earth—Greco-Todd (C'Scope) .....June  
825-6 Desert Hell—Keith-Hale (Regalscope) .....June  
827-9 The Fly—Hedison-Owens (C'Scope) .....July  
822-7 Space Master X7—  
Williams-Thomas (Regalscope) .....July  
823-5 Gang War—Bronson-Taylor (Regalscope)....July  
824-3 The Bravados—Peck-Collins (C'Scope) .....July  
829-2 Sierra Baron—Keith-Jason (C'Scope) .....July  
826-8 Wolf Dog—Jim Davis (Regalscope) .....July  
830-0 A Certain Smile—Brazzi-Fontaine (C'Scope) ..Aug.  
820-1 RX Murder—Jason-Goring (C'Scope) .....Aug.  
818-5 Flaming Frontier—Bennett-Davis (Regalscope) .Aug.  
831-8 The Fiend Who Walked the West—  
O'Brian-Evans (C'Scope) .....Aug.  
833-4 The Hunters—  
Mitchum-Wagner-Britt (C'Scope) .....Sept.  
832-6 Harry Black and the Tiger—  
Granger-Rush (C'Scope) .....Sept.  
834-2 Villa!—Romero-Keith-Dean (C'Scope) .....Oct.  
835-9 The Barbarian and the Geisha—  
John Wayne (C'Scope) .....Oct.  
837-5 In Love and War—Wagner-Wynter (C'Scope) Nov.  
839-1 Mardi Gras—Boone-Sands-Crosby (C'Scope) Nov.  
841-7 A Nice Little Bank that Should be Robbed—  
Rooney-Ewell (C'Scope) .....Dec.  
843-3 Frontier Gun—Agar-MacLaine (Regalscope) .Dec.  
842-5 The Roots of Heaven—  
Howard-Greco-Flynn (C'Scope) .....Dec.

**1959**

- 904-3 Rally 'Round the Flag, Boys!—  
Woodward-Newman-Collins (C'scope) .....Jan.  
901-9 Inn of the Sixth Happiness—  
Bergman-Jurgens (C'Scope) .....Jan.  
902-7 Sheriff of Fractured Jaw—  
More-Mansfield (C'Scope) .....Jan.  
903-5 Smiley Gets a Gun—Keith Calvert (C'Scope) .Jan.  
907-6 Intent to Kill—Todd-Drake (C'Scope) .....Feb.  
908-4 Alaska Passage—  
Williams-Hayden (Regalscope) .....Feb.  
905-0 I, Mobster—Cochran-Milan (C'Scope) .....Feb.  
906-8 These Thousand Hills—  
Murray-Remick (C'Scope) .....Feb.  
The Remarkable Mr. Pennypacker—  
Webb-McGuire (C'Scope) .....Mar.  
The Sound and the Fury—  
Brynnor-Woodward (C'Scope) .....Mar.  
The Lone Texan—Parker Dalton (Regalscope) Mar.  
Compulsion—  
Welles-Varisi-Stockwell (C'Scope) .....Apr.  
Warlock—Widmark-Malone (C'Scope) .....Apr.

**United Artists Features**

(729 Seventh Ave., New York 19, N. Y.)

- Lost City of Gold—Lone Ranger .....June  
Wink of an Eye—Dowling-Kidd .....June  
The Vikings—Douglas-Curtis-Leigh .....July  
Kings Go Forth—Sinatra-Wood .....July  
I Bury the Living—Boone-Bikel .....July  
La Parisienne—Brigitte Bardot .....Aug.  
China Doll—Mature-Hua .....Aug.  
It, the Terror from Beyond Space—Thompson-Smith .Aug.  
The Curse of the Faceless Man—Anderson-Edwards .Aug.  
Gun Runners—Murphy-Albert .....Sept.  
Terror in a Texas Town—Sterling Hayden .....Sept.  
Cop Hater—Robert Loggia .....Sept.  
The Big Country—Peck-Simmons .....Sept.  
Man of the West—Cooper-London-Cobb .....Oct.  
The Fearmakers—Dana Andrews .....Oct.  
Hong Kong Confidential—Barry-Tyler .....Oct.  
The Muggers—Kent Smith .....Nov.  
Ten Days to Tulara—Hayden-Raynor .....Nov.  
I Want to Live—Hayward-Coolidge .....Dec.  
Separate Tables—Niven-Kerr-Hayworth .....Dec.  
The Lost Missile—Loggia-Parker .....Dec.  
Machete—Blanchard-Dekker .....Dec.  
The Horse's Mouth—Alec Guinness .....Dec.  
Lonely Hearts—Clift-Loy .....Jan.  
Escort West—Mature-Stewart .....Jan.  
Guns, Girls and Gangsters—Mohr-Van Doren .....Jan.  
The Last Mile—Mickey Rooney .....Jan.  
The St. Louis Bank Robbery—Steve McQueen .....Feb.  
Anna Lucasta—Kitt-Davis, Jr. ....Feb.

**Universal-International Features**  
(445 Park Ave., New York 22, N. Y.)

**1957-58**

- 5827 The Horror of Dracula—Cushing-Gough .....June  
5829 This Happy Feeling—  
Reynolds-Jurgens (C'Scope) .....June  
5828 The Thing That Couldn't Die—  
Reynolds-Martin .....June  
5830 A Time to Love and a Time to Die—  
Gavin-Pulver (C'Scope) .....July  
5831 Kathy O'—Duryea-McCormack (C'Scope) ....July  
5832 Last of the Fast Guns—  
Mahoney-Roland (C'Scope) .....July  
5833 Twilight for the Gods—Hudson-Charisse .....Aug.  
5835 Voice in the Mirror—Egan-London (C'Scope) Aug.  
5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.  
5901 Bend of the River—Reissue .....Aug.  
5902 World in His Arms—Reissue .....Aug.  
5903 Up Front—Reissue .....Aug.  
5904 Mississippi Gambler—Reissue .....Aug.  
5836 Ride a Crooked Trail—  
Murphy-Scala (C'Scope) .....Sept.  
5837 Once Upon a Horse—  
Rowan-Martin (C'Scope) .....Sept.  
5838 Raw Wind in Eden—  
Williams-Chandler (C'Scope) .....Oct.  
5839 The Saga of Hemp Brown—  
Calhoun-Garland (C'Scope) .....Oct.

**1958-59**

- 5901 Blood of the Vampire—Wolfit-Shelley .....Nov.  
5902 Monster on the Campus—Franz-Moore .....Nov.  
5903 The Light Touch—reissue .....Nov.  
5904 Bend of the River—reissue .....Nov.  
5905 The World in His Arms—reissue .....Nov.  
5906 The Restless Years—Saxon-Dee (C'Scope) ...Dec.  
5907 Appointment with a Shadow—  
Nader-Moore (C'Scope) .....Dec.  
5908 The Mark of the Hawk—Poitier-Hernandez ...Dec.  
5909 Mississippi Gambler—reissue .....Dec.  
5910 Up Front—reissue .....Dec.  
5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.  
5912 The Silent Enemy—British cast .....Jan.  
5913 Money Women and Guns—  
Mahoney-Hunter (C'Scope) .....Jan.  
5914 A Stranger in My Arms—  
Allyson-Chandler (C'Scope) .....Feb.  
5915 No Name on the Bullet—  
Murphy-Evans (C'Scope) .....Feb.  
Never Steal Anything Small—  
Cagney-Jones (C'Scope) .....Mar.  
Step Down to Terror—Drake-Müller .....Mar.

**Warner Bros. Features**

**1957-58**

(321 W. 44th St., New York 18, N. Y.)

- 723 Dangerous Youth—Baker-Vaughan .....June 7  
724 No Time for Sergeants—Andy Griffith .....July 5  
725 Indiscreet—Grant-Bergman .....July 26  
726 Badman's Country—Montgomery-Booth ....Aug. 2  
727 The Naked and the Dead—  
Ray-Robertson (C'Scope) .....Aug. 9

**1958-59**

- 803 Old Man and the Sea—Spencer Tracy  
(special engagements) .....Aug. 23  
801 Wind Across the Everglades—Ives-Plummer..Sept. 6  
802 Damn Yankees—Hunter-Verdon .....Sept. 27  
804 Onionhead—Griffith-Farr .....Oct. 25  
805 From the Earth to the Moon—  
Cotten-Sanders-Paget .....Nov. 1  
806 Enchanted Island—Andrews-Allison .....Nov. 8  
808 Home Before Dark—Simmons-O'Herlihy ...Nov. 22  
808 Auntie Mame—Russell-Tucker .....Dec. 27  
The Hanging Tree—Cooper-Schell .....Feb.  
Up Periscope—Garner-O'Brien .....Feb.

## SHORT SUBJECT RELEASE SCHEDULE Columbia—One Reel

3752	Love Comes to Magoo—Mr. Magoo (6 m.)	Oct. 2
3603	Kitty Caddy—Favorite (reissue) (6 m.)	Oct. 9
3511	Spring and Saganaki—Ham & Hattie (7 m.)	Oct. 16
3802	Rasslin' Ref—Sports (9 m.)	Oct. 23
3753	Gumshoe Magoo—Mr. Magoo (6 m.)	Nov. 6
3604	Willie the Kid—Favorite (reissue) (7 m.)	Nov. 6
3952	Jungle Monarchs— Animal Cavalcade (reissue) (10 m.)	Nov. 20
3605	Short Snorts on Sports— Favorite (reissue) (6½ m.)	Nov. 20
3552	Candid Microphone No. 4— (reissue) (10½ m.)	Dec. 4
3852	A Lass in Alaska— Novelty (reissue) (10½ m.)	Dec. 11
3606	Rooty Toot Toot—Favorite (reissue) (8 m.)	Dec. 18
3803	Sportsmen's Paradise—Sports (9 m.)	Dec. 25
3607	Bon Bon Parade—Favorite (reissue) (8½ m.)	Jan. 2
3754	Bwana Magoo—Mr. Magoo (6 m.)	Jan. 6
3512	Picnics Are Fun—Ham & Hattie (7 m.)	Jan. 7
3553	Candid Microphone No. 5 (10 m.)	Jan. 9
3608	The Emperor's New Clothes— Favorite (reissue) (7 m.)	Jan. 23
3853	Aren't We All—Novelty (10 m.)	Jan. 30

## Columbia—Two Reels

3402	Flying Saucer Daffy—3 Stooges (17 m.)	Oct. 9
3431	Two Roaming Champs— Baer-Rosenbloom (reissue) (16½ m.)	Oct. 16
3422	Trapped by a Blonde— Hugh Herbert (reissue) (15½ m.)	Nov. 6
3432	Andy Pays Hookey— Andy Clyde (reissue) (18 m.)	Nov. 28
3403	Oil's Well that Ends Well—3 Stooges	Dec. 4
3441	Wonders of Puerto Rico—Travelark (18 m.)	Dec. 11
3423	The Awful Sleuth— Bert Wheeler (reissue) (16 m.)	Dec. 18
3140	Captain Video—serial (reissue) 15 chapters	Dec. 18
3433	Off Again, On Again— Shemp Howard (reissue) (16 m.)	Jan. 16

## Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

C-31	Jerry's Diary—Tom & Jerry (7 m.)	
C-32	Slicked-Up Pup—Tom & Jerry (6 m.)	
C-33	Nitwit Kitty—Tom & Jerry (7 m.)	
C-34	Cat Napping—Tom & Jerry (7 m.)	
C-35	The Flying Cat—Tom & Jerry (7 m.)	
C-36	The Duck Doctor—Tom & Jerry (7 m.)	
C-37	The Two Mousketeers—Tom & Jerry (7 m.)	
C-38	Smitten Kitten—Tom & Jerry (8 m.)	
C-39	Triplet Trouble—Tom & Jerry (7 m.)	
C-40	Little Runaway—Tom & Jerry (7 m.)	
C-41	Fit to Be Tied—Tom & Jerry (7 m.)	
C-42	Push-Button Kitty—Tom & Jerry (7 m.)	
W-61	Cruise Cat—Tom & Jerry (7 m.)	
W-62	The Doghouse—Tom & Jerry (6 m.)	
W-63	The Missing Mouse—Tom & Jerry (6 m.)	
W-64	Jerry and Jumbo—Tom & Jerry (7 m.)	
W-65	Johann Mouse—Tom & Jerry (8 m.)	
W-66	That's My Pop—Tom & Jerry (7 m.)	
W-67	Car of Tomorrow—Tex Avery (7 m.)	
W-68	Magical Maestro—Tex Avery (7 m.)	
W-69	One Cab's Family—Tex Avery (8 m.)	
W-70	Rock-A-Bye Bear—Tex Avery (7 m.)	
W-71	Caballero Droopy—Tex Avery (6 m.)	
W-72	Little Johnny Jet—Tex Avery (7 m.)	
W-73	TV of Tomorrow—Tex Avery (7 m.)	
W-74	Droopy's Double Trouble—Tex Avery (7 m.)	
W-75	Little Wisequacker—Barney Bear (7 m.)	
W-76	Busybody Bear—Barney Bear (6 m.)	
W-77	Barney's Hungry Cousin—Barney Bear (7 m.)	
W-78	Cobs and Robbers—Barney Bear (6 m.)	

## Paramount—One Reel

P18-1	Stork Raving Mad—Noveltoon (6 m.)	Oct. 3
M18-1	Right of the Bat—Modern Madcaps (7 m.)	Nov. 7
P18-2	Dawg Gawn—Noveltoon (6 m.)	Dec. 12
H18-1	Owly to Bed—Herman & Katnip (6 m.)	Jan. 2
B18-1	Doing What's Fright—Casper (6 m.)	Jan. 16
P18-3	The Animal Fair—Noveltoon (6 m.)	Jan. 30
M18-2	Fit to be Toyed—Modern Madcaps (7 m.)	Feb. 6
H18-2	Felineous Assault—Herman & Katnip (6 m.)	Feb. 20

## Twentieth Century-Fox—One Reel

5809-9	Old Mother Clobber— Terrytoon (C'Scope) (7 m.)	Sept.
5839-6	Feudin' Hillbillies— Mighty Mouse (reissue) (7 m.)	Sept.
5810-7	Gaston's Easel Life— Terrytoon (C'Scope) (7 m.)	Oct.
5840-4	Truckload of Trouble— Terrytoon (reissue) (8 m.)	Oct.
5811-5	Signed, Sealed and Clobbered— Terrytoon (C'Scope) (7 m.)	Nov.
5841-2	The Happy Clobbers— Terrytoon (reissue) (7 m.)	Nov.
5812-3	Sidney's Family Tree— Terrytoon (C'Scope) (7 m.)	Dec.
5842-0	Happy Valley— Terrytoon (reissue) (7 m.)	Dec.

## Universal—One Reel

3911	Jittery Jester—Cartune (6 m.)	Nov. 3
3971	Venezuela Holiday—Color Parade (9 m.)	Nov. 3
3931	Termite from Mars— Cartune (reissue) (6 m.)	Nov. 10
3912	Little Televillain—Cartune (6 m.)	Dec. 8
3972	Down the Magdalena—Color Parade (10 m.)	Dec. 15
3932	What's Sweepin'—Cartune (reissue) (6 m.)	Dec. 29
3913	Truant Student—Cartune (6 m.)	Jan. 5
3973	Roundup Land—Color Parade (9 m.)	Jan. 26
3933	Buccaneer Woodpecker— Cartune (reissue) (6 m.)	Jan. 26
3914	Robinson Gruesome—Cartune (6 m.)	Feb. 2
3934	Operation Sawdust—Cartune (reissue) (6 m.)	Feb. 23
3915	Tomcat Combat—Cartune (6 m.)	Mar. 2
3974	Safari City—Color Parade (9 m.)	Mar. 9
3935	Wrestling Wrecks—Cartune (reissue) (6 m.)	Mar. 23
3916	Yukon Have It—Cartune (6 m.)	Mar. 30
3975	Travel Tips—Color Parade (8 m.)	Apr. 20
3976	Land of the Maya—Color Parade (9 m.)	June 1
3977	Below the Keys—Color Parade	July 13
3978	Road to the Clouds—Color Parade	Aug. 24

## Vitaphone—One Reel

6301	Bowery Bugs— Hit Parade (reissue) (7 m.)	Sept. 13
6302	An Egg Scramble— Hit Parade (reissue) (7 m.)	Oct. 4
6303	Wise Quackers— Hit Parade (reissue) (7 m.)	Oct. 25
6721	Pre-hysterical Hare—Bugs Bunny (7 m.)	Nov. 1
6701	Go for Broke—Merrie Melody (7 m.)	Nov. 15
6304	Two's a Crowd— Hit Parade (reissue) (7 m.)	Nov. 22
6702	Hip, Hip-Hurry—Merrie Melody (7 m.)	Dec. 6
6305	Canary Road—Hit Parade (reissue) (7 m.)	Dec. 13
6703	Cat Feud—Merrie Melody (7 m.)	Dec. 20

## NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day		
238	Wed. (E)	Dec. 31
239	Mon. (O)	Jan. 5
240	Wed. (E)	Jan. 7
241	Mon. (O)	Jan. 12
242	Wed. (E)	Jan. 14
243	Mon. (O)	Jan. 19
244	Wed. (E)	Jan. 21
245	Mon. (O)	Jan. 26
246	Wed. (E)	Jan. 28
247	Mon. (O)	Feb. 2
248	Wed. (E)	Feb. 4
249	Mon. (O)	Feb. 9
250	Wed. (E)	Feb. 11
251	Mon. (O)	Feb. 16
110	Thurs. (E)	Jan. 22
111	Tues. (O)	Jan. 27
112	Thurs. (E)	Jan. 29
113	Tues. (O)	Feb. 3
114	Thurs. (E)	Feb. 5
115	Tues. (O)	Feb. 10
116	Thurs. (E)	Feb. 12
117	Tues. (O)	Feb. 17

## Fox Movietone News

5	Friday (O)	Jan. 2
6	Tues. (E)	Jan. 6
7	Friday (O)	Jan. 9
8	Tues. (E)	Jan. 13
9	Friday (O)	Jan. 16
10	Tues. (E)	Jan. 20
11	Friday (O)	Jan. 23
12	Tues. (E)	Jan. 27
13	Friday (O)	Jan. 30
14	Tues. (E)	Feb. 3
15	Friday (O)	Feb. 6
16	Tues. (E)	Feb. 10
17	Friday (O)	Feb. 13
18	Tues. (E)	Feb. 17

## Universal News

104	Thurs. (E)	Jan. 1
105	Tues. (O)	Jan. 6
106	Thurs. (E)	Jan. 8
107	Tues. (O)	Jan. 13
108	Thurs. (E)	Jan. 15
109	Tues. (O)	Jan. 20



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Harrison's Reports, Inc.,  
Publisher

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Managing Editor

Established July 1, 1919

Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, JANUARY 10, 1959

No. 2

### VOGEL PROVES HIS WORTH

Sure to be hailed by the industry in general is the announcement this week by Joseph R. Vogel, president of Loew's, Incorporated, that his company has achieved a "clear-cut turnabout" in that every branch of its operations throughout the world is profitable.

For the fiscal year that ended on August 31, 1958, Vogel announced that the company earned a net profit of \$774,000 after taxes, as compared with the \$445,000 net loss after taxes experienced in fiscal 1957.

Even more encouraging is his disclosure that the company earned a net profit of \$2,625,000 after taxes for the new fiscal year's first 12-week period, which ended November 20, 1958, as compared with the net loss after taxes of \$1,291,000 in the similar 12-week period of the past fiscal year.

Vogel pinpointed motion picture production and distribution as the phase of the company's operations that had responded most dramatically to reconstruction and rehabilitation efforts, which provided the ground work for the strong showing in the opening quarter of the new fiscal year.

The extent of this improvement is illuminated best, said Vogel, in the company's earnings breakdown, which shows that film production and distribution achieved, by itself, a pre-tax profit of \$2,187,000 during the 12 weeks ended November 20, 1958, as compared to a pre-tax loss of \$4,378,000 on this operation in the same period of the previous year.

This reversal, declared Vogel, is "the most significant factor" in the turn-about. It was due "principally to the greater box-office appeal of our more recent productions coupled with a sounder cost structure which has been established in all phases of the picture making and selling process."

As to the company's motion picture production outlook, a special brochure accompanying the annual report describes 41 forthcoming MGM releases, headed by "Ben Hur," the super-multi-million dollar production, filming on which was completed in Italy this week after seven months of camera work and three years of active preparation. It is one of the most costly pictures ever produced, and its anticipated running time is three and one-half hours.

This program of pictures, developed under the supervision of Sol C. Siegel, the new vice-president in charge of production, with Ben Thau, studio administrator, includes a preponderance of Broadway plays and best-selling novels, and is described by Vogel as the strongest line-up of MGM attractions in years. Fourteen of the productions listed in the

brochure are either completed or in the final editing stages, while two are currently in production. The company has scheduled starting dates of 22 other productions by mid-summer.

The restoration of Loew's to a profitable basis and to its rightful position as a leading producing and distributing company is indeed gratifying and it certainly stands as a tribute to Vogel's fortitude and courage against great pressures.

At the time Vogel assumed the presidency of the company in October, 1956, it had slipped considerably from its former position as the top company in the business because its internal affairs were in a constant state of turmoil due to the activities of dissident stockholder groups that sought either to institute changes in company policies or to unseat the management and gain control, their suspected purpose being to make a quick profit through liquidation of the company's assets. Vogel immediately launched a house-cleaning program aimed at effecting badly needed economies, revitalizing operations and restoring the company to its former eminence in the industry.

He took bold action on many matters, but his constructive efforts were constantly hindered by the campaigns of obstruction and harassment carried on by the dissident stockholder groups. He tried to appease them in order to keep the company's internal quarrels from being exposed to public gaze, but when they mistook his forbearance for weakness and heightened their attacks, he courageously decided to seek a showdown by submitting the facts to the company's stockholders at a special meeting that was held in October, 1957. This resulted in a victory for Vogel in that the shareholders voted overwhelmingly to enlarge the board of directors from 13 to 19 members, thus giving him an effective working majority that enabled him to carry out policies and programs that heretofore had been obstructed by the dissident factions.

These dissident board members did not stop their obstructionist tactics, but their opposition had been rendered ineffectual and, as the record shows, Vogel proved his worth by guiding the company back to its once proud and profitable position.

A most heartening development in the internal affairs of the company took place last week when a group headed by Nathan Cummings, a prominent industrialist, purchased the substantial stock owned by the dissident element on the Loew's board. In announcing the acquisition, Cummings, who has become a board member in place of Joseph A. Tomlinson, stated that his group is joining Loew's "as a

(Continued on back page)

**"Mad Little Island" with Jeannie Carson,  
Donald Sinden and Roland Culver**  
(Rank Film Distr., Feb.; time, 94 min.)

Back in 1949, J. Arthur Rank released in this country, through Universal, a funny satirical comedy entitled "Tight Little Island," which dealt with the off-beat inhabitants of a small island off the Scottish coast and revolved around their zany efforts to prevent officials from recovering a cargo of whiskey they had stolen from a wrecked ship. The film fared well critically, and it received a good reception in the art houses. "Mad Little Island," which is a sequel, is equally amusing and should fare just as well with those who patronize the art theatres, for this time the islanders decide to resist an attempt by the British Government to build a rocket base, which would leave many of them homeless. This story, too, is on the whacky side, but the cast carries off the spoof in engaging fashion and provoke many laughs. Most of the players, however, are unknown in this country. The direction is effective, as is the photography in Eastman color:—

When the tiny island of Todday off the coast of Scotland is chosen by British authorities to be the site of a rocket base, Donald Sinden is sent there to explore the site and to get to know the people, whose cooperation was necessary. He is accepted by the inhabitants in general and by Jeannie Carson, a school teacher, in particular, to whom he, too, is attracted. Other officials follow to report on the plan to the people, who learn that some of them may have to be evicted to the mainland to make way for the buildings and other parts of the installation. The islanders determine to battle for their homes to the bitter end and their efforts are strengthened when a missile from another base goes out of control and lands on the island. Jeannie and Father Noel Purcell lead the opposition movement, which confounds men and equipment until troops are called out to help with the operation. Jeannie decides to appeal to appeal to public opinion, particularly to Britain's birdwatchers, who were considerable in number and bore much influence. Several sea gulls are dyed pink, which makes them a rarity. As a result, newspapers and others attack the project until the authorities back down and return the island to its inhabitants. By this time Jeannie and Sinden realize their love and marriage seems to be in the offing. When the pink gulls lay eggs, curiously enough the babies that are hatched emerge in the pink.

It was produced by Basil Dearden and directed by Michael Ralph from a screenplay by Monja Danischewsky, based on the novel by Compton Mackenzie Family.

### BETTER PROJECTION ESSENTIAL

The need for better projection in motion picture theatres is stressed in a report issued this week by the Motion Picture Research Council in Hollywood.

According to a two-year survey completed recently by the Council's field men, during which they visited and inspected more than 700 first and second run theatres in 100 U.S. cities, it was found that optimum picture focus could not be obtained in 71 per cent of the theatres either because of sub-par

or worn-out equipment, or mechanical misalignment; 69 percent lacked correct screen brightness levels either because of improper screens, poor installations or inadequate arc-lamp equipment; picture quality was affected in 43 per cent of the theatres because of improper focal length lenses. New masking practices were recommended in 40 per cent of the situations for proper presentation of the newer and bigger films.

Additionally, the Council's representatives recommended that undersized sprockets be replaced because they reduced the life of a print, and that care be taken to properly align the projector film path. An inspection of 224 drive-in theatres disclosed that screen brightness continues to be a major technical problem.

It should not be necessary, in this day and age, to point out to any exhibitor that good projection is a most essential phase of successful theatre operation. You can offer your patrons plush carpeting, ultra-comfortable seats and all the other luxuries that encourage movie-going, but this is wasted if the projection is faulty.

A perfectly projected picture not only enhances a good show but often helps to make a poor program tolerable.

### AN IDEA WORTH CONSIDERING

The following letter has been sent to this paper by Caesar Berutt, of the Berutt and Wandel Theatres, Rolla, Missouri:

"As one who has spent a considerable portion of his adult life in our industry, and who is vitally concerned with its future, I would like your candid opinion concerning the subsequent matter. Feeling that your many subscribers would also like to see this matter aired for discussion.

"Recent trade paper items have listed the laudable objectives of ACE, which, to me, do not appear dissimilar to those of many exhibitor organizations throughout the years. However, I failed to see any mention of the intelligent employment of prime TV to sell our product. Local TV stations do a better merchandising job on our 'oldies' than we do on our current and soon-to-be released attractions.

"Industries which do not directly sell to the consuming public utilize TV, as do the hawkers of toiletries, tobacco and hairpins, etc. But not the motion picture producers and exhibitors — that is, excepting Disney, the success of whose attractions are largely attributable to the intelligent employment of prime TV.

"To the best of my recollection, no selling clips were used during the last two Academy Award telecasts. One wonders whether this failure to sell our coming attractions was deliberate or otherwise. When a star motion picture actor apologizes for mentioning his newest release, while appearing as a guest on a TV program, it would appear that we are certainly coy about our product, to say the least.

"I cannot but conceive that your many subscribers would like to have your opinion as to the feasibility of using actual scenes once weekly on 'A' attractions on network TV. Millions are looking at the 'Box,' a so-called captive audience, and we're not



selling them. Payment for this TV selling could be made in trade, with the many TV sponsors getting a *real commercial in Technicolor*, for presentation on our *big wide screens* in our theatres throughout the country—the best possible presentation for a national advertiser. Every print of the particular attraction would carry this message in every theatrical engagement, thus reaching all markets and an audience potential at least equal to that of the advertiser's telecast. The report is that there are between 50 to 60 million patrons attending motion picture theatres weekly — what better way for instance, for General Motors to sell their automobiles than with a short subject playlet featuring our stars — in Technicolor — running just ahead of the showing of one of our blockbusters in every theatre in the land?

"The motion picture producer would make the TV clips, and the advertiser's full-blown color commercial for screening in all theatrical accounts who play the particular attractions. No profit is envisioned, all excess income over the cost of producing to be used for TV merchandising of 'A' attractions — one each week for at least 40 weeks annually. To the writer, there appears no more economical method to sell the masses, and mass entertainment is supposedly our forte. Responsible showmen assert that Disney product is presold; one mentioned that his patrons were inquiring about 'Tonka' prior to its listing in the trade press. It would seem academic to discuss publicity and exploitation when the 'Box' is so available on a national scale.

"This TV idea may not be acceptable to our industry, however, by presenting it for discussion — perhaps someone may come up with a better idea to help our industry."

There can be no question that the use of network television during the prime viewing hours to publicize and exploit particular motion pictures would be most beneficial at the box-office. And Mr. Berutt's basic idea of trading theatre screen time for television time certainly is worthy of consideration. But whether this idea as a whole is feasible is difficult to say, for the project, to be successful, contemplates the use of theatre screens on a national scale and this in turn will require exhibitor cooperation on a national scale in order to guarantee a TV sponsor that his commercial message will be shown in a specific number of theatres as a trade for the time he will grant on television to plug a particular feature picture.

One could cite different reasons why it may not be an easy matter to obtain exhibitor cooperation on a nationwide basis to put over Mr. Berutt's suggested project. One probable reason, for example, would be the unwillingness of many exhibitors to "slip" over on their patrons an advertisement after they had paid their money at the box-office for the privilege of seeing pure entertainment.

Many people go to the movie theatres because they have become fed up with the advertisements on television, particularly those ads that interrupt the TV movie programs every five or ten minutes. Others grudgingly bear it because they are watching free entertainment. They would, however, rightfully resent advertising in the movie theatre, and their ill will is something an exhibitor cannot afford nowadays.

Even though we can see objections to Mr. Berutt's suggestion, we do think that it has considerable merit and it should give the advertising and exploitation brains of the industry food for thought.

## MORE ON THE MYERS-QUIGLEY DEBATE

Continuing his letter-writing debate with Martin Quigley, Jr., editor of *Motion Picture Herald*, over the legal status of the decrees, Abram F. Myers, National Allied's board chairman and general counsel, had this to say to Quigley in a letter dated January 6:

"Sorry my painstaking effort to distinguish between consent decrees and litigated decrees made no impression on you. For once I cannot be generous and concede that the fault is even partly mine.

"The distinction is not merely legalistic, as you suggest. It is fundamental. There is a gathering storm that threatens the integrity of all provisions of the Paramount decrees. If the effort were merely to obtain from the Court workable interpretations of certain provisions, I would have no objection. There is room for this, for example, in connection with the ban on compulsory block-booking. But implicit in much that has been said lately is a purpose to wipe out litigated provisions that are of the utmost importance to exhibitors constituting the rank and file of Allied.

"The injunctions which Allied seeks to have enforced forbid conduct which the Supreme Court has specifically denounced as unlawful. It is possible, but wholly improbable that the Court some day may reverse its own rulings. Meantime, these rulings are law, as are also the injunctions giving effect to them. You can deny this until you are blue in the face and that won't alter the status of the decrees one iota. The law is not something that can be turned on and off like a faucet to suit the convenience of individuals."

## AN EXHIBITOR LEADER WITH A HEART

We tip our hat to George G. Kerasotes, president of the Theatre Owners of America, who sent the following telegram, dated January 5, to R. B. Smith, owner of the Sierra Theatre, Chowchilla, Calif., whose letter concerning the reasons behind the closing of his theatre was published in last week's issue:

"I read of your problem in HARRISON'S REPORTS which are forcing you to close your theatre. I shall be at the St. Francis Hotel in San Francisco Wednesday and Thursday, January 7 and 8, for a California TOA meeting. If you feel I could be helpful to you will you call me at the St. Francis and I will make time available to talk with you. I and TOA would be most happy to be of assistance to you."

We don't know if Kerasotes will be able to help Smith, but his willingness to try to aid a little fellow, and the speed with which he offered his assistance, certainly speaks well for him. Moreover, it gives rise to the hope that, under his new administration, TOA, which is supported mainly by the large circuits, will lend more than its past lip service in dealing with the problems of its smaller exhibitor members.

friend of management" and will work closely with Vogel. "My philosophy," added Cummings, "is to operate a business successfully and not to liquidate it."

Joe Vogel has accomplished much for his company in spite of the fact that he was hampered by internal strife. Now that he will be able to carry out his policies in an atmosphere of peace and co-operation, his keen understanding of box-office values and public film tastes, gained from the many years he spent in exhibition as head of the Loew's Theatre circuit, should raise Metro to new heights and firmly establish it once again as a vital and dependable source of top quality product.

### WISCONSIN ALLIED REAFFIRMS "WHITE PAPER" CAMPAIGN

The following resolution was passed at a recent meeting of the Board of Directors of the Allied Theatre Owners of Wisconsin:

"WHEREAS, Allied's 'white paper' campaign was instituted to secure enforcement of the consent decrees, and whereas such enforcement is necessary for the survival of the independent theatres and whereas the American Congress of Exhibitors may be the instrument for greater harmony within the motion picture industry and merits our full support, and whereas it is felt that in spite of the formation of the American Congress of Exhibitors, the objectives of Allied's 'white paper' campaign must be pursued without interruption.

"THEREFORE, be it resolved that we, the Board of Directors of Allied Theatre Owners of Wisconsin, in regular meeting this 18th day of December, 1958, do hereby resolve to continue the 'white paper' campaign in this territory as originally planned in spite of the formation of the American Congress of Exhibitors."

This Wisconsin Allied action backs up the recent declaration by Horace Adams, National Allied's president, that the "white paper" campaign will continue unabated, and it is in keeping with the action taken at the national convention last October, when the delegates voted unanimously not to delay the campaign for even one minute pending efforts to find solutions to exhibitor problems through conferences with the film company heads.

Some industryites may feel that the continuance of Allied's "white paper" campaign will be in conflict with ACE's united industry effort. Before criticizing Allied they should bear in mind, as pointed out by Adams, that the "white paper" campaign does not seek any new legislation or intervention by the Government, but only asks that existing laws be properly interpreted and enforced.

### THE SHORTAGE OF REVIEWS

The lack of more picture reviews in this and last week's issues is due to the fact that few pictures have been shown to the trade press during the Christmas and New Year weeks. Practically all the film company home offices were open only two and one-half days of each week, closing down operations at noon on Wednesday of each week.

Operations now are back to normal and next week's issue will contain the usual quota of reviews.

### HOW TO DEAL WITH LOCAL "CENSORSHIP" PROBLEMS

A current TOA organizational bulletin contains the following interesting article on local "censorship" problems that arise from time to time:

"Are you having any problems locally with local groups or individuals writing letters to your local papers complaining about advertising or displays they claim is in bad taste? Such an incident recently occurred in a Southern state, where a school principal wrote a vicious letter to a local paper blasting as immoral, lewd, etc., the undoctored display of a 24-sheet cut-out from 'Cat on a Hot Tin Roof,' which had MPAA ad code approval.

"TOA provided its member with speech material and suggestions on how to handle the problem. In addition, members of TOA's Business Building Committee wrote to the exhibitor offering additional suggestions. One letter in particular, from Bob Selig, president of Fox Inter-Mountain Amusements, is so sound, and fits so many possible contingencies, we are reproducing it here. It might well be for your managers to keep this handy as a constructive means of meeting such irresponsible and unwarranted attacks. Mr. Selig's approach in such situations is as follows:

"1. We would immediately make a personal call upon the school principal. We would tell him that we regretted his reaction to our advertising on this particular picture. We would explain that such advertising is created nationally and is difficult for local theatre people to change.

"Then, we would swiftly change to a review of the many quality pictures which have been available recently and which have a high moral tone. With great tact and subtlety, we would inquire of him why we had not heard from him on these pictures and the advertising which accompanied them.

"At the conclusion of the personal visit we would invite him and the faculty to a special screening of pictures such as 'Inn of the Sixth Happiness,' 'White Wilderness,' et cetera, to see what the motion picture industry is doing in terms of entertainment of the highest quality.

"2. We think it is important, from time to time, to have the joint service clubs of a town have their weekly meeting in our theatre. Box luncheons are provided and, instead of a speaker, a high quality feature is screened or a carefully selected group of short subjects is previewed.

"This technique tends to negate or neutralize periodic criticism. Moreover such a method tends to make the theatre a true center of community life, familiarize your top businessmen with what you are doing and serves to restore mutual good and mutual interest.

"3. It has always been our policy for theatre managers to maintain almost daily contact with churches and schools on some basis or other. As a result, we easily are forewarned of any upcoming 'blasts' and are able to handle them before they reach print. Churches and schools always need money so that many of our contacts are based upon ways and means by which, and through which, these institutions can use the theatre for productive financial return. This sort of makes churches and schools partners with us. As a result, they think twice before publicly censoring us for any of our ill advised activities, advertising or promotion."



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Vol. XLI

SATURDAY, JANUARY 17, 1959

No. 3

## CONSTRUCTIVE OPPOSITION

Of the different subjects that will be discussed at National Allied's forthcoming mid-winter (annual) board meeting, which will be held at the Penn-Sheraton Hotel in Pittsburgh on January 24 and 25, none is more important than the course the organization will take with regard to the American Congress of Exhibitors.

Individual Allied leaders are cooperating closely with other exhibitor leaders to establish ACE on a permanent basis, but Allied, as an organization, is not committed, and the extent to which it will figure in the operations of ACE is yet to be determined by the board.

Just what course Allied will take is difficult to predict, for although certain of its leaders favor full support of ACE, there are other leaders who feel that many important questions concerning the new organization have to be clarified to make sure that it will be an effective association of its kind, and that Allied, in deciding to support it, will not lose or diminish its own effectiveness as a leading national exhibitor organization, and that it will not be hindered in pursuing programs and policies that are designed to benefit the smaller independent exhibitors it represents, even though such programs and policies may, at times, be at variance with those of ACE.

A significant question already raised by Abram F. Myers, Allied's board chairman and general counsel, is whether or not ACE is to be an organization of individuals (including Allied members), and not an organization of organizations (like COMPO). That Myers raised this question is understandable, for past experience shows that other all-industry efforts were handled as if they were the private property of a handful of individuals. This was true of the War Activities Committee, which was created as an all-industry organization during the World War II days but which did not function as a truly representative body because its affairs were run by a small clique that usurped the powers of the different committees.

There is every indication that strong opposition to full cooperation with ACE will be voiced at the Allied board meeting by Trueman T. Rembusch and Rube Shor, both former national presidents, who have already made known their views in an exchange of letters with Si Fabian, ACE's chairman.

In his recent letters to Fabian, Rembusch, as Allied co-chairman of the Joint Committee on Toll-TV, took exception to the fact that Phil Harling, Fabian's employee and the TOA co-chairman of the Joint Committee, is fronting for a TOA policy on toll-TV that is contrary to the policy laid down by the Joint Committee in that it opposes all forms of toll-TV, whether by air or by cable. The Joint Committee confined its

opposition to the use of the free air waves, and its policy was not to fight wired toll-TV because it would place exhibition in a contradictory position due to exhibitors who had installed theatre Pay-TV equipment.

"Phil now, in behalf of TOA and without resigning as co-chairman of the PAYS Committee thereby giving up the influence and prestige that title gives him in Washington, embarks upon a course of seeking legislation in Washington that would ban all forms of PAYS-TV excepting theatre PAYS," wrote Rembusch, adding that "it can well lead to a discrediting of all exhibition in Washington as seeking selfish legislation and bring about PAYS taking over the free air waves and thereby eliminating expensive line costs."

Elsewhere in his December 18 letter, Rembusch had this to say to Fabian:

"What disturbs me is that reports on the recent ACE committee meetings reveal that George Kerasotes, one of the original members of the PAYS-TV Committee, has accepted the chairmanship of the ACE committee to oppose PAYS and forced out of his committee a recommendation embracing the TOA plan. It is obvious that this Kerasotes ACE committee plans to supersede the PAYS Committee before attempting to scuttle the committee by setting up its ACE counterpart.

"Si, if ACE is to succeed all parties must come in with clean hands. Phil hasn't nor has George in this PAYS matter. If they didn't agree with the PAYS-TV Committee's long-time successful policy why didn't they do the gentlemanly thing, resign so that the committee could be disbanded? Instead of that they hold on to their Co-Chairmanship and committee positions, milking the prestige of their positions which stems from all exhibitor organizations and in the meantime undermine the committee with a new committee in ACE, launch an unauthorized dues drive implying monies collected are for the PAYS Committee. I can tell you this, if Alfred Starr were alive today he would have no part of such chicanery.

"If you are sincere in wanting ACE to represent all exhibitor groups, you had better straighten out the matters set out heretofore and some other power plays that are becoming very visible in ACE committee reports. Unless the founders of ACE act conscientiously and sincerely, subrogating their individual interests to the best interests of the whole, ACE is doomed before it gets off the ground."

In a short reply to Rembusch, Fabian stated that ACE, in opposing all forms of PAY-TV, would include theatre PAY-TV, "if necessary."

(Continued on back page)



**"The Last Mile" with Mickey Rooney**

(United Artists, January; time, 81 min.)

Grim program fare is offered in this remake of "The Last Mile," which was originally produced by Tiffany in 1931 from the famed John Wexley stage play of the same name. It is a prison revolt drama and, except for a few brief scenes elsewhere in the prison, all the action takes place in the death-row cell block of the institution. The first half of the picture is extremely talky and slow-moving, for it deals mainly with the memories of the doomed men as they converse with one another, their hopes for stays of execution, and the sadistic treatment accorded to them by some of the guards. The second half, however, is violently exciting and gruesome, for it deals with the death house revolt in which guards and prisoners alike are brutally killed. The bloodshed and brutality, coupled with scenes of a man being led to the electric chair and of another being shaved in preparation for his execution, send shudders through one and may very well sicken sensitive people. The only one in the cast whose name means anything on the marquee is Mickey Rooney, who is most impressive as "Killer Mears," a vicious murderer who leads the revolt and who shows no compassion as he cold-bloodedly shoots down captured guards to compel the warden to provide a getaway car for the break to freedom. The skillful direction and staging, and the effective acting, help to make the action realistic, but for the most part it probably will prove gruesome and decidedly shocking to those with sensitive nerves.

Briefly, the first half of the picture is concerned with the agony of Clifford David, one of the condemned men, several days before the date scheduled for his execution. He and the other condemned men talk about their desire to see the outside, their memories of women, their hopes for stays of execution and the horror of being like caged animals, waiting to be slaughtered by the state. Donald Barry, the smug guard in charge of the death house, treats them all with contempt, as do several of the other guards. On the night of David's execution, Rooney, provoked by Barry's snide remarks, grabs him through the bars of his cell and chokes him into unconsciousness. He then takes Barry's keys and opens his own cell and those of the other inmates, who join him in overpowering the other guards in the guardroom. All are thrown into a cell, including Frank Overton, the prison chaplain. Rooney talks to the warden on the prison inter-com system and threatens to kill the captured guards unless he is provided with a getaway car. The warden refuses his request and Rooney promptly shoots Barry dead to show that he means business. A similar fate is meted out to two of the other guards, including one who is the warden's brother-in-law, but the warden still refuses to heed Rooney's demands and orders that the death house be sprayed with machine-gun fire. This results in the death of some of the prisoners and the remaining guards. Desperate, Rooney selects the priest as his next victim. David objects and, during a struggle with Rooney, is wounded by the machine-gun fire. Rooney decides to surrender in order to get David to the hospital, but the latter pleads with Rooney to kill him so that he will not have to await the electric chair. Rooney obliges him, then walks into the prison yard, where the machine guns put an end to his life.

It was produced by Max J. Rosenberg and Milton Subotsky, and directed by Howard W. Koch, from a screenplay by Mr. Subotsky.

Adult fare.

**"City of Fear" with Vince Edwards,  
John Archer and Patricia Blair**

(Columbia, February; time, 81 min.)

A tense and suspenseful program melodrama is offered in "City of Fear," which revolves around a convict who escapes from prison with a canister containing a deadly amount of radioactive cobalt but who mistakenly believes that it contains heroin. The suspense stems from the fact that the canister, though unopened, emits deadly rays, endangering the entire city of Los Angeles with serious contamination, and that the police, in searching for the convict, keep quiet about the stolen cobalt lest it cause an uncontrollable panic among the people. It is not a pleasant story, but the action grips one's interest throughout, for there is logic and mounting tension in the manner in which the police hunt down the criminal and finally trap him. The direction and acting are good, and so is the photography:—

Making a successful break from San Quentin, Vince Edwards takes from the prison laboratory a canister in the belief that it contains a fortune in heroin. Actually, it contained a deadly amount of radioactive cobalt. Familiar with police tactics, he manages to get by roadblocks and heads for Los Angeles by posing as a traveling salesman, whose car he had appropriated after killing him. Lyle Talbot, head of the Los Angeles police, and John Archer, his chief aide, presume that Edwards had managed to get to the city. They start an intense search for him upon learning that the radioactive cobalt he unwittingly carried with him could contaminate the city unless recovered within 72 hours. News of his possibility is kept from the public while a huge force of police cars, equipped with Geiger counters, roam the city in a desperate effort to pick up some sign of the cobalt. Meanwhile Patricia Blair, Edwards' girl-friend, is picked up for questioning, but she denies knowledge of his whereabouts even though she had spent the night with him. In the course of events, Edwards becomes ill because of his contact with the "hot" canister but does not realize the cause of his sickness. Nevertheless, he contacts Joe Mell, a former confederate, to help him dispose of the "heroin." Mell agrees, but he takes advantage of Edwards' tight position and plots to appropriate the "heroin" for himself. In the complicated happenings that follow, the police search for Edwards becomes more desperate when the Mayor sets a deadline to inform the public of the danger. The police get their first break when their Geiger counters detect a taxicab used by Edwards. By questioning the driver, they soon get on Edwards' trail and manage to catch up with him shortly after he kills Mell and just as the Mayor broadcasts a warning to the public together with an appeal to Edwards to surrender. Crazy with sickness, Edwards falls dead from cobalt poisoning just as the police trap him and recover the canister.

It was produced by Leon Chooluck and directed by Irving Lerner from a screenplay by Steven Ritch and Robert Dillon.

Adult fare.



**"Stranger in My Arms" with June Allyson,  
Jeff Chandler and Mary Astor**

(Univ.-Int'l, February; time, 88 min.)

"Stranger in My Arms" has been produced, directed and acted with great skill, but it shapes up as no more than a fair drama that will depend heavily on the popularity of the players. The chief trouble seems to be in the story material, which lacks conviction and has a soap-opera quality. Centering around a domineering and possessive woman who is determined to obtain a posthumous Congressional Medal of Honor for her dead soldier son, and around the torment and unhappiness she causes to others because of the reprehensible methods she employs to attain her ambition, the story is not only somewhat unpleasant but also never seems to strike a realistic note, which in turn robs it of appreciable dramatic impact. Good acting jobs are turned in by Mary Astor, as the mother who believes that her son was a great hero; June Allyson, as her widowed daughter-in-law, whom she dominates completely; and Jeff Chandler, as an Air Force pilot who keeps secret the fact that Miss Astor's son was a weakling and coward but who reveals the truth in order to free Miss Allyson from her domination. Unfortunately, however, their characterization do not impress one as being real. The black-and-white CinemaScope photography is first-rate:—

Married to wealthy Peter Graves shortly before he went off to the war in Korea, June had become a widow with news of his death. Since then she had been staying with Conrad Nagel and Mary Astor, Graves' parents, and Sandra Dee, their teenaged daughter. Charles Coburn, Nagel's father and a powerful politician, aids Mary in her hopes to get a posthumous Medal of Honor for her dead son. The one man who can help them attain this goal is Chandler, who was with Graves when he died. Mary believed that her son had died heroically, unaware of the fact that he actually was a coward who had committed suicide. Only Chandler knew this, but he does not have the heart to tell it to Graves' family when he meets them and is invited to stay as a house guest. Chandler and June soon find themselves attracted to each other, but, being under the complete domination of her mother-in-law, June finds it difficult to express her feelings. Complications arise when June, aided by Chandler, discovers that Mary's interest in her is feigned, and that she actually hated her because she had been below her son's social station in life. This disclosure makes her feel free to accept Chandler's love, and she shares his resentment when Coburn attempts to bribe him with money to paint Graves as a hero for purposes of the Medal of Honor. This turn of events makes Mary bitter to a point where her attitude is resented by both her husband and daughter. Her final defeat comes when Chandler, after revealing the truth about her son, gives Mary a letter from Graves. In the letter, Graves proclaims his hatred for his mother for having tried to dominate his life. The emotional blow suffered by Mary helps her to regain her perspective, and she triumphs over her folly by admitting her mistake and wishing June and Chandler well in their future together.

It was produced by Ross Hunter and directed by Helmut Kautner from a screenplay by Peter Berneis, based on the novel "And Ride a Tiger," by Robert Wilder. Family.

**"Smiley Gets a Gun" with Keith Calvert and  
"Chips" Rafferty**

(20th Century-Fox, January; time, 89 min.)

Like the first "Smiley" picture that was released by 20th-Fox two years ago, this sequel, too, is a wholesome and engaging comedy-melodrama, produced in Australia and photographed in CinemaScope and DeLuxe color. The story, which is concerned with the further adventures of a likeable nine-year-old boy who lives in a small Australian village, has a "Tom Sawyer" quality and its ingredients of sentiment and humor should appeal to family audiences, particularly the younger members. Keith Calvert, who has replaced Colin Petersen as the young hero, is a most appealing youngster and his acting is so natural that he endears himself to the viewer. The one drawback is that the Australian accent of the players makes some of the dialogue difficult to understand. The photography is fine:—

Keith, noted for his mischievous ways, admires a rifle owned by "Chips" Rafferty, the police officer in his village. The gruff but warmhearted Rafferty offers to give the gun to the lad if he shows a sense of responsibility and performs eight good deeds. Keith immediately begins a campaign to earn the rifle but even his father thinks so little of his chances that he wagers against it. Bruce Archer, Keith's pal, aids him, but Brian Farley, a mean youngster, does his utmost to interfere with him. Keith earns several credits toward possession of the gun but loses them when Rafferty holds him responsible for a forest fire accidentally started by Bruce, on whom he refuses to "snitch." Later, however, when Rafferty learns the truth about the fire, he restores the credits taken away from Keith and gives him several more as a bonus. Meanwhile Keith had become friendly with Dame Sybil Thorndike, eccentric owner of the general store, who reveals to him where she keeps a secret hoard of gold coins. Keith unwittingly reveals this information to Guy Dolman, a visiting journalist, who steals the gold under circumstances that point to Keith as the thief. Fearing arrest, the youngster runs away from home, but he is found and brought back to stand trial. At the hearing, circumstantial evidence weighs heavily against Keith and things look black for him, but just before he can be found guilty the gold is located in Dolman's automobile. With Dolman arrested, Keith, triumphant in the greatest ordeal of his young life, earns his gun.

It was produced and directed by Anthony Krimmins from a screenplay written by himself and Rex Rienits, based on a novel by Moore Raymond.

Family.

### BINDERS AVAILABLE

Special binders, which clamp copies of HARRISON'S REPORTS in place on the wide margin without making it necessary to punch holes in them, may be purchased by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N. Y.

The cost to subscribers in the United States and its possessions is \$2.00 per binder, parcel post prepaid.

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These binders make HARRISON'S REPORTS convenient to handle and easy for reference when looking up the information contained therein.



Shor, in one of his recent letters to Fabian, had this to say in reply to the latter's statement that "Government control of any kind means telling us what to play, when to play, where to play and for how much":

"I do not advocate and have never advocated Government regulation of day to day operations of the motion picture industry either on the production, distributing or exhibiting levels. Too much Government interference in any private business is not conducive to successful operation and is contrary to the philosophy of our way of life. I do not, however, look upon enforcement of the anti-trust decrees as Government regulation of the industry any more than other Government laws and decrees are necessary to prevent anarchy and to prevent strangulation of the weak by the strong. . . .

"I am sure that you will agree with me that so long as any law is in effect and any decree of the courts is valid, it is the duty of every citizen to live up to such laws and decrees and to assist if called upon in the enforcement of the same. I think you will further agree that it is an act of bad citizenship and against our obligation as citizens for any of us to attempt to flout any law or valid decree. Under the principals of our governmental system and, in fact, under any acceptable form of government, it is everyone's duty to comply with laws and valid decrees until they are changed or repealed. If any law or decree works a hardship on any group or individual, it is always their privilege to attempt to have the law changed or the decree modified. But until the change or modification takes place, it is the obligation of such group or individual to comply. What concerns those of us interested in the fate of the independent operators is the growing tendency and increased efforts on the part of certain interests to attempt to evade and emasculate the decrees and anti-trust laws by subversion and the attempted and actual exercise of undue influence in certain high places.

"If ACE is to be effective and your leadership of it is to have any fruitful results, it is absolutely essential that there be unselfish cooperation between the various parties who comprise its membership. If ACE is attempted to be used as a vehicle for any special advantage by any one interest over another, it is doomed for failure and I for one hope this does not occur. You have my assurances of continued cooperation and support for any effort you make for the mutual aid and benefit of all."

Limited space does not permit the reproduction of other significant statements made by both Shor and Rembusch in their letters, but as we mentioned editorially several weeks ago, this type of opposition to ACE is healthy and necessary, even though it seems to strike a discordant note at a time when there is great need for harmony to accomplish a unified exhibitor front.

If ACE is to emerge as the effective all-exhibitor organization it is intended to be, common sense dictates that it is best that points of disagreement be raised during its formulative stage so that the organizers will have an opportunity to seek solutions. If these areas of disagreement cannot be straightened out now, it might be best to drop the ACE idea before more valuable time and effort is put into it. It will be far better to have no overriding exhibitor organization than to have a weak one that cannot act or function for the whole of exhibition.

## WISCONSIN ALLIED PROTESTS 16mm NON-THEATRICAL COMPETITION

At a recent meeting of the board of directors of Allied Theatre Owners of Wisconsin, the following resolution was adopted:

"WHEREAS, many of our theatres are complaining of non-theatrical competition in their localities from churches, clubs, parochial and public schools and WHEREAS, such non-theatrical competition consists of the showing of 16mm prints of late top releases of some major film companies, and WHEREAS, some of these releases are only a year old and are still being sold for regular theatrical exhibition and WHEREAS, this practice is creating severe hardships for many theatres who are the regular commercial customers of these film companies.

"THEREFORE, be it resolved that we the Board of Directors of Allied Theatre Owners of Wisconsin, in meeting this 18th day of December, 1958, do hereby protest the practice of making available 16mm motion picture features for non-theatrical exhibition in any city or town where a regular commercial motion picture theatre operates, or within the near vicinity of such theatres."

Edward E. Johnson, Wisconsin Allied's president, issued the following statement in connection with the above resolution:

"From time to time we receive complaints from many of our members regarding 16mm competition in or near their towns. Everyone knows how the sale of pre-48 films to TV affected the nation's theatres and one can safely predict that the sale of post-48 films to TV would add the 'coupe de grace' to many, many theatres now in operation. Releasing product for 16mm non-theatrical exhibition in competition to the established commercial theatres in the small towns, and cities poses almost as serious a threat for these smaller theatres in the small towns and cities as would the sale of post-48 films to TV, if this practice is permitted to spread to more communities and with more regularity. Exhibitors in Wisconsin towns like New London, Ladysmith, Seymour, Wausau, Hancock, Mich. and others are finding this type of competition a serious threat to their existence. Surely distribution should find way some way to control this situation so as to avoid harassment to the theatres who are today struggling to survive and who are and would like to remain their customers. Here is one more condition that the newly-formed ACE should correct if they are interested in the welfare of the small theatre owner."

## MAKE YOUR RESERVATIONS

Exhibitors who are planning to attend National Allied's 1959 Drive-In Convention, which will be held at the Penn-Sheraton Hotel in Pittsburgh on January 26, 27 and 28, will do well to make their reservations without delay.

The convention will feature a complete equipment show for drive-in theatres, and enlightening discussions will be held on concessions, vending, business-building ideas and, of course, buying and booking. All drive-in operators, whether members of Allied or not, are welcome, and none should miss this all-important meeting if it is possible to attend.

Hotel reservations can be made by writing, wiring or telephoning Henry Hendel, Convention Chairman, 1705 Boulevard of the Allies, Pittsburgh 19, Pa.



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United States .....	\$15.00
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Canada .....	16.50
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35c a Copy	

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New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

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Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOULT,  
Managing Editor

Established July 1, 1919  
Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, JANUARY 24, 1959

No. 4

### UNIVERSAL MOVES AHEAD

With exhibitors vitally concerned over sources of their future product requirements, it is understandable that a number of anxious inquiries have reached our desk with regard to Universal-International.

These inquiries indicate that, as a result of Universal's recent disposal of its studio property to the Music Corporation of America under a "sale and lease-back" arrangement, some exhibitors are disturbed by rumors that outsiders are buying up U-I stock with a view to liquidating the company, and that the increase in the company's releasing schedule indicates a clearance before closing shop.

As far as this paper can determine, these rumors have no basis in fact and exhibitors will do well to pay no heed to them.

There is no denying that Universal has gone and is going through a period of adjustment, but at the time the studio was sold about five weeks ago, Milton R. Rackmil, the company's president, dismissed as baseless rumors about outsiders gaining control of Universal and he most emphatically declared, as he had prior to the sale, that the company "is in business to stay."

That the company definitely is in business to stay is evidenced by the statements made this week at a trade press luncheon by Henry H. Martin, U-I general sales manager, who said that, during the 1958-59 selling season, which started November 1 and will conclude October 31, 1959, the company will release a minimum of 19 pictures, exclusive of reissues, and that more probably would be added.

A fact that should dispell most if not all the rumors is that more than \$10,000,000 is involved in just three U-I films on which shooting has been or will be started within the next two weeks. These include "Operation Petticoat," starring Cary Grant and Tony Curtis; "Pillow Talk," starring Rock Hudson and Doris Day; and the \$5,000,000 production of "Spartacus," starring Kirk Douglas, Laurence Olivier, Tony Curtis, Charles Laughton, Peter Ustinov and Sabina Bethman.

Moreover, a total of seven production, including "Spartacus," are now in production or preparation for release in the 1959-60 season, and the company is constantly negotiating for additional properties.

Ever since he took over as head of the company, Rackmil has proved himself to be a sound businessman who is not given to loose statements. His declaration that Universal "is in business to stay," despite rumors to the contrary, certainly is being proved by the company's current production activities.

### 20th-FOX COMES THROUGH ONCE AGAIN

Without unusual fanfare and without making it appear as if their announcement is all things to all men, Spyros P. Skouras, president of 20th Century-Fox, and Buddy Adler, his studio chief, announced this week that their company has appropriated a record-breaking \$66,000,000 for the production of 34 pictures for release during 1959.

Included or supplementing the 34 pictures definitely set for production this year, will be a multi-million-dollar spectacle to be specified later for filming in the Todd-AO process and released as a road-show attraction. In instances such as this, the budget allowance will be increased.

Limited space does not permit a listing of the huge roster of producing companies that will contribute to the 1959 program, the top producers, directors and stars, as well as the famed story properties. Suffice it to say that it is an extremely impressive list, one that augurs well for the quality of the productions that will result.

20th-Fox does not have to herald its affirmation of faith in the industry with this announcement. The record shows that, while other film companies ran for cover and decreased production schedules during the period of stress, it was the leader among the few that increased production schedules, both in number and in cost, to keep the industry on a safe footing with a steady flow of important pictures.

Its present production announcement not only reflects the company's continued optimism in the future of the business but helps it to maintain its richly deserved status as a dependable bulwark of the industry.

### MORE ON KERASOTES' EFFORTS TO AID A LITTLE FELLOW

George Kerasotes, president of the Theatre Owners of America, has mailed to this paper the following telegram sent to him by R. B. Smith, owner of the Sierra Theatre in Chowchilla, Calif., to whom he offered his assistance after reading his letter about his troubles as published in our January 3 issue:

"I am most appreciative of your offer of assistance. Sorry it came too late. My problems were no different than those of other small exhibitors. Solve these, you will solve mine and I may again become an exhibitor."

Commenting on the above, Kerasotes had this to say in a letter to this paper:

"I am enclosing a telegram received from R. B.

(Continued on back page)

**"Tempest" with Van Heflin, Silvano Manganò, Viveca Lindfors and Geoffrey Horne**

(Paramount, March; time, 125 min.)

Dino DeLaurentiis, who produced "War and Peace," has fashioned another spectacular, epic-like production in "Tempest," which, if anything, is a better picture than "War and Peace" by reason of the fact that the story has deeper human interest, moves along at a brisker pace, and keeps a firm hold on one's attention from start to finish—there are no dull moments. Beautifully photographed in Technicolor and the Technirama anamorphic process, the story, which is set during the reign of Catherine II of Russia toward the end of the Eighteenth Century, and which deals with the turmoil caused by a revolt of the peasants, has been filmed in Yugoslavia and Italy on a truly magnificent scale, against massive settings and with a gigantic cast of thousands. The attack by the rebel forces on an isolated fort; the furious battle on the plains between the Imperial Army and the revolutionaries when the latter's leader sets out for St. Petersburg to dethrone the Czarina—these and other mob scenes have been staged in superb style and are at once highly exciting, thrilling and dramatic. The acting is uniformly good, with Van Heflin excellent in his characterization as Pugaciov, the brutal and rugged rebel leader who heads the revolt and proclaims himself as Czar Peter III. Despite the lack of mercy he shows to those who oppose him, Heflin wins some measure of audience sympathy because of the kindness he displays toward Geoffrey Horne, an aristocratic young officer who had saved his life without being aware of his identity. The romance between Horne and Silvana Manganò is touching, but by comparison he appears to be too young for her. Viveca Lindfors, Oscar Homolka, Agnes Moorehead, Helmut Dantine and Vittorio Gassman are among the other better known players in the cast who offer effective portrayals. All in all, the combination of magnificent production values, the pageantry, the huge cast and the story's ingredients of exciting action, drama and human interest, should put the picture over well with the general run of audiences:—

In their rebellion against the armies of the Czarina (Miss Lindfors), thousands of Russia's Cossacks, Tartars and Bashiri, led by Van Heflin, spread death and destruction. Horne, a young officer connected with the palace guard, is transferred by the Czarina for disciplinary reasons to Fort Bjelogorsk, a remote outpost. En route, Horne, accompanied by Homolka, his faithful servant, comes across a half-frozen Heflin and saves him from death without realizing his identity. At the fort, Horne meets and falls in love with Silvana, the commander's daughter, thus incurring the wrath of Helmut Dantine, another officer and rival for her love. One day the fortress is attacked suddenly by the rebels and captured. Heflin orders the immediate execution of those who refuse to acknowledge him as the presumptive Czar, including Silvana's parents (Robert Keith and Agnes Moorehead). Horne, too, is ordered executed, but Heflin, after recognizing him as the man who had saved his life, gives him safe conduct to a neighboring fort. Meanwhile Dantine saves himself by joining the rebels and he uses his influence to have Silvana placed in the custody of a priest. Horne makes a report of the attack to his superiors and warns them of Heflin's growing strength, but they do not take his warnings seriously and Heflin continues to wipe out remote forts. Disillusioned, Horne returns to Bjelogorsk to save Silvana and is labeled a deserter. Heflin welcomes him and arranges his marriage to Silvana. Shortly thereafter, the Imperial Army defeats the rebel forces in a desperate battle, during which Heflin is captured. Dantine, mortally wounded by Horne, accuses the latter of being a traitor before he dies. Horne is court-martialed and sentenced to death. Heeding a plea by Silvana to spare Horne's life, the Czarina visits the imprisoned Heflin and from him learns that Horne had been loyal to her. As a result, the Czarina orders the young man released while Heflin proudly walks to the gallows to meet his fate.

It was produced by Dino DeLaurentiis and directed by Alberto Lattuada from a screenplay by Louis Peterson and the director, based on a novel by Alexander Pushkin. Family.

**"The Cosmic Man" with Bruce Bennett, John Carradine and Angela Greene**

(Allied Artists, Jan. 18; time, 72 min.)

There is little to recommend in this science-fiction program melodrama, even though it might get by on the lower half of a double bill in secondary situations. Pivoting around a mysterious, ghost-like man who comes to the earth from outer space to plead for controls on the use of atomic energy and for a better understanding among the peoples of the world, the story is only mildly interesting at best. Its chief drawback lies in the fact that it lacks appreciable suspense and excitement because it unfolds mostly by talk and has very little action. The direction and acting are so-so, and the photography good:—

Colonel Paul Langton, General Herbert Lytoon and Bruce Bennett, an astro-physics scientist, find a huge mysterious ball-shaped object near a U.S. Air Force base. Bennett believes that it came from outer space and that it is highly radioactive. Efforts to transport the sphere for study are futile. Intriguing as the sphere is, Langton and Bennett still find time for Angela Greene, a comely widow who owned and operated the resort they were using as headquarters. Scotty Morrow, her little son, was confined to a wheelchair by a muscular disease. The civilian population becomes panicky when mysterious events destroy scientific equipment and a "phantom" man reportedly is seen. Langton insists that no one could have penetrated the guarded area and Bennett tries unsuccessfully to contact the "phantom." One night Angela is frightened when confronted by John Carradine, a strange-appearing man who rents a private room. When the electricity fails mysteriously on the following night, a ghost-like image (Carradine) makes an appearance and pleads with the Air Force officers for better understanding between the peoples of the earth and those of other planets, informs them that he must leave at daybreak and cautions that harm will come to no one unless he is provoked. Angela informs Bennett that the mysterious stranger had befriended her boy and that there might be some connection between him and the cosmic man. They rush to the youngster's room and find it vacant. At the sphere the next morning, all is ready to capture the cosmic man, who appears with Scotty in his arms. All obey when he promises that no harm will come to the child if he is permitted to leave without incident. Placing the boy on the ground, he enters the sphere and slowly disappears in a glow of light. Angela rushes toward her son and finds him cured completely of his disability.

It was produced by Robert A. Terry and directed by Herbert Greene from a screenplay and original story by Arthur C. Pierce. Family.

**"Escort West" with Victor Mature, Elaine Stewart and Faith Domergue**

(United Artists, January; time, 75 min.)

A fair program western with better-than-average star value. Set in the post-Civil War Days, and revolving around a former Confederate officer who becomes involved with crude Union soldiers and marauding Indians while headed for Oregon to make a new life for himself and his motherless 10-year-old daughter, the story follows a conventional pattern and, despite some slow spots here and there, has enough fighting and excitement to get by with the undiscriminating action fans. Victor Mature is competent in the principal role, using his military knowledge to advantage while performing acts of bravery, and winning the spectator's good will by his fairness and wisdom in settling quarrels between the soldiers and the redskins. There is an appealing romance between Mature and Elaine Stewart. A great deal of the photography, which is in black-and-white Cinema-Scope, is in a low key:—



With the Civil War over, Mature, a widower and former Confederate captain, heads for a new life in Oregon with Reba Waters, his little daughter. They stop at a trail station and come upon a group of Union soldiers who were escorting a payroll wagon to Fort Klamath, as well as Elaine Stewart and Faith Domergue, two sisters. Faith, whose fiancé had been killed in action by the Confederates, is openly antagonistic toward Mature, who still wore his uniform. Several hours after the soldiers depart, Mature gets back on the trail and eventually comes upon a grisly scene at another trail station, where the soldiers had been attacked by Indians. The only survivors are the two sisters and Rex Ingram, the payroll wagon's Negro driver. Mature finds all three cowering in the cellar unharmed. He undertakes to escort them on the rest of the journey to Fort Klamath, along with the payroll box, which he had found in the debris. Elaine is appreciative of Mature's efforts, but Faith remains bitter. In the complicated events that follow, Indians attack the party several times but Mature heroically beats off or kills the attackers. Moreover, he has trouble with greedy soldiers who unsuccessfully try to steal the payroll box. Mature and his group eventually meet up with a platoon headed by William Ching, Elaine's fiancée, for whom she had traveled west. They are attacked once again by Indians and Mature succeeds in routing them, but not before Faith is killed. By this time it becomes obvious that Elaine and Mature had fallen in love. Ching, recognizing this, gallantly steps out of their lives.

It was co-produced by Robert E. Morrison and Nate H. Edwards, and directed by Francis D. Lyon from a screenplay by Leo Gordon and Fred Hartsook, based on a story by Steven Hayes. Family.

**"No Name on the Bullet" with Audie Murphy, Charles Drake and Joan Evans**  
(Univ.-Int'l, February; time, 77 min.)

Thanks to a good script, expert direction and highly competent acting, "No Name on the Bullet" shapes up as an above-par, off-beat program western that should give good satisfaction to the general run of audiences. Photographed in CinemaScope and Eastman color, the story is packed with tension from start to finish, for it revolves around Audie Murphy as a notorious hired killer who comes to a frontier town and quietly stalks an intended victim known only to himself. What makes the action tense is the fact that Murphy's presence strikes fear in the hearts of several of the town's influential citizens, each of whom had reason to believe that Murphy was after him because of a guilty past. The manner in which they individually and collectively try to dispose of Murphy makes for a number of suspenseful and exciting situations. Since the identity of Murphy's intended victim is not disclosed until the closing reel, the action grips one's attention throughout. Murphy turns in an outstanding acting job as the cold, tight-lipped gunslinger. The color photography is fine:—

Known as a hired killer, Murphy's appearance in any town means that some one has been marked for death. His arrival in Lordsburg, without hinting who his intended victim is, sets up a chain reaction. Whit Bissell, the town banker, and Karl Swenson, a freight line operator, think that Murphy is out to kill them for stealing a mine from John Alderson. While Murphy makes friends with Charles Drake, the town's young doctor, the pressure becomes too great for Bissell, who commits suicide. Other townspeople, also with guilty pasts, goad Willis Bouchee, the sheriff, into a showdown with Murphy and the sheriff ends up with a wounded trigger hand. Drake, realizing that Murphy was causing the townspeople to panic, talks the matter over with Joan Evans, his sweetheart, and Edgar Stehli, her father, an elderly, ailing judge, who suggests the formation of a vigilante committee. Meanwhile Swenson organizes a mob to get Murphy, but the gunslinger bluffs them by threatening to shoot down five of them before he can be shot. This leads to a showdown between Swenson and Alderson, in which the former is wounded and the latter dies. Joan, while rummaging through her father's

files, comes across information of a misdeed and realizes that he is Murphy's intended victim. She goes to Murphy's hotel room to shoot him, but he disarms her, locks her up in a closet and rides out to her home. There, he goads her father into leaving his wheelchair by leading him to believe that he had harmed her. The weakened judge grabs a rifle but dies before he can use it on Murphy. Drake, coming upon the scene, hurls a hammer at Murphy as the latter wounds him in the shoulder. The hammer shatters Murphy's trigger-hand, ending his career.

It was produced by Howard Christie and Jack Arnold, and directed by Mr. Arnold, from a screenplay by Gene L. Coon, based on a story by Howard Amacker.

Unobjectionable for the family although hardly edifying for children.

**"These Thousand Hills" with Don Murray, Richard Egan and Lee Remick**

(20th Century-Fox, February; time, 96 min.)

Photographed in CinemaScope and DeLuxe color, "These Thousand Hills" is an engrossing big-scale adult western that has all the rugged action ingredients desired by the melodrama-loving fans, yet is different enough to grip those who normally are not partial to pictures of this kind. The meaty and absorbing story, which is concerned with the rise of an ambitious young cowboy to a man of means and influence, moves along at a crisp and exciting pace, building to a tense climax in which the hero risks his life, marriage and reputation to defend a gambling hall hostess of questionable morals, who had been his pre-marital sweetheart and who had helped him on the road to success with her savings. The cast is convincing with expert portrayals turned in by Don Murray, as the hero, and Lee Remick, as the hostess. A number of the situations are quite thrilling, and there is considerable excitement in a vicious and bloody fist fight between Murray and Richard Egan, the villain of the piece. The color photography is first-rate, and the outdoor scenery a treat to the eye:—

Murray, a well-meaning, ambitious cowboy, joins a cattle drive to Fort Brock, Montana, and becomes pals with Stuart Whitman, another young cowpuncher, who agrees to go wolf hunting with him in the winter to sell the skins of the animals. At Fort Brock, Murray meets up with Lee, a gambling hall hostess, and incurs the displeasure of Egan, a dapper rancher-gambler, who considered her his property. Lee takes Murray to her house, but his inexperience as a lover makes him run out on her. On the following day, fortified with liquor, he returns and becomes intimate with her. Shortly thereafter, Murray and Whitman camp out on the snow-covered plain to collect wolf pelts. The fruit of their labors go to waste when Murray is wounded seriously in a skirmish with Indians and Whitman brings him back to Fort Brock for medical aid, leaving the wolf skins behind them. Lee takes Murray to her home and nurses him back to health and, when she learns of his desire to raise cattle, she lends him her savings to buy the land he wants. Murray decides to make Whitman his partner, but their friendship breaks up when Whitman announces his intention to marry Jean Willes, another hostess, and Murray tells him that he is a fool to marry such a woman. Murray's ranch prospers, and as he gains wealth and influence he sees less and less of Lee, finally breaking away from her to marry Patricia Owens, niece of Albert Dekker, the local banker. Complications arise when Egan, who still bore animosity toward Murray, involves the latter in a lynching party that hangs Whitman for horse-stealing. Heavy of heart, Murray becomes furious when he learns that Egan had beat up Lee unmercifully. Risking his reputation and marriage, he seeks out Egan for a showdown. Egan gains the advantage and is about to kill Murray only to be shot dead himself by Lee. When Murray tells his wife that he will do all he can to help Lee beat the charge of murdering Egan, she understandingly approves.

It was produced by David Weisbart and directed by Richard Fleischer from a screenplay by Alfred Hayes, based on the novel by A. B. Guthrie, Jr. Adult fare.



Smith. I was extremely sorry that he did not come to see me.

"In my relations with sales managers,, it is very difficult for me to urge them to grant relief to exhibitors on a national basis; however, I have been successful in securing assistance for exhibitors on an individual basis. Unfortunately, many exhibitors do not belong to any trade association and many that do, fail to present their problems to the offices of their associations.

"I am aware that many of the terms asked by distributors today are very harsh. It has been a seller's market for the past seven or eight years. I am willing to go to bat for any exhibitor that has a justifiable complaint as to film rentals if only he would let me know.

"I was deeply moved by your kind statement made in your last Report."

### **"The Black Orchid" with Sophia Loren and Anthony Quinn**

(Paramount, March; time, 96 min.)

A powerful human interest drama, one that should win wide acceptance, for it has a down-to-earth quality and deals with happenings that will be understood and appreciated by the masses. The title does not seem to be an attractive one, but this may be overcome by the favorable word-of-mouth advertising the picture is sure to receive. Set in the Italian-American district of a large city and dealing with the romance between the young and lonely widow of a gangster and a loud but well-meaning widower, the story's dramatic power stems from the problems and emotional upheavals that beset the couple when their sincere love and chances for new-found happiness are threatened by their children. That the picture is a touching human document is due in no small measure to the excellent direction and acting, particularly the skillful portrayals of Anthony Quinn as the warmhearted, tender widower, and Sophia Loren as the bereaved widow whose chance for a new life almost slips away from her. Effective characterizations are turned in by Jimmy Baird, as Miss Loren's 10-year-old delinquent son, and by Ina Balin, as Quinn's grown daughter, whose disapproval of Miss Loren almost wrecks her father's romance as well as her own. It is a serious drama, but it has considerable mild comedy relief:—

Mourning the recent death of her gangster-husband, and troubled over the fact her son is confined to a state farm, Sophia works hard at a factory job and leads a lonely and secluded life. Quinn, a close friend of Sophia's next-door-neighbor, is attracted to her and tries to make a date, but she insists that she is still in mourning and that she has no interest in men. She agrees, however, when he asks to accompany her on a visit to her boy. Quinn's sincerity and tenderness softens Sophia's attitude toward him, and she sympathizes with his need for companionship after he tells her of his unhappy marriage to a woman who was mentally ill for many years before she died. His happiness knows no bounds when Sophia accepts his marriage proposal. He makes plans to start a new life with her and her son on a farm. The boy, pleased by the knowledge that his mother's pending marriage will get him an early release, becomes fast friends with Quinn. Complications arise, however, when Ina, Quinn's daughter, who was engaged

to marry Mark Richman, becomes upset upon learning that her father is interested in "the gangster's widow." When Quinn brings Sophia home to meet Ina, the girl insults her and is slapped by her father in a violent scene. Ina neurotically locks herself in her room and refuses to see either Quinn or her boyfriend, causing Quinn to fear that she will turn into a mental case like her mother. Realizing that her pending marriage is doomed because of Ina's bitter attitude, Sophia so informs her boy, who unfairly accuses her of ruining his chance for freedom. The lad escapes from the farm and becomes a fugitive. In the events that follow, the boy is found by Quinn, who returns him to the farm for his own good. Meanwhile, Sophia decides to handle the situation with Ina. She goes to Quinn's home and brings the distraught girl to her senses by promising to stay away from her father. As a result of their talk, Ina sees Sophia in a new light and changes her attitude. It ends with Ina becoming reconciled with her boyfriend, and with Sophia and Quinn gaining her boy's freedom from the state farm to start a new life together.

It was co-produced by Carlo Ponti and Marcello Girosi, and directed by Martin Ritt, from an original story and screenplay by Joseph Stefano.

Family.

### **"Gideon of Scotland Yard" with Jack Hawkins**

(Columbia, February; time, 91 min.)

A skillful blend of crime, comedy and domestic situations is offered in this thoroughly entertaining British-made melodrama, which deals with a day in the life of a Scotland Yard Chief Inspector. From the time he gets up in the morning and tries to beat his teenaged daughter to the bathroom, Jack Hawkins, who is completely credible as the tough but human Inspector, is beset by all sorts of sudden problems and happenings that he somehow manages to straighten out. Worked into his busy day is a case of bribery and corruption concerning one of his own sergeants; a payroll robbery that ties in with the killing of the erring sergeant by a hit-and-run driver; a murder in Manchester and the quick capture of the maniacal killer in a London theatre; the trapping of three amateur crooks during their attempt to rob a bank; Hawkins being held up himself by a killer and narrowly missing death at the hands of a razor slasher; his annoyance with an over-zealous rookie policeman who gives him a ticket for traffic violation and who otherwise gets into his hair; the little problems he has with his family concerning his inability to keep promises he had made — all this and more is crowded into his hectic schedule and is depicted in a way that mixes thrills and excitement with humor, and that emphasizes human interest. The different characterizations are colorful and the dialogue is very good. The picture will require considerable selling, for the names of the all-British cast mean little to American picture-goers, but it should have no trouble satisfying those who will see it. Although it was photographed in Technicolor, it is being released in this country with black-and-white prints.

It was produced by Michael Killanin and directed by John Ford from a screenplay by T.E.B. Clarke, based on the novel "Gideon's Day," by J. J. Marrig.

Family.



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A Motion Picture Reviewing Service  
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Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, JANUARY 31, 1959

No. 5

### ALLIED'S POSITION ON ACE

The vital cause of a unified exhibitor front to deal with current problems was given another forward thrust this week by National Allied's board of directors, which, with certain understandable reservations, "wholeheartedly, enthusiastically and unanimously" approved the purposes and objectives of the American Congress of Exhibitors.

This action was announced by Horace Adams, president of the association, following the board's two-day meeting on January 24 and 25 at the Penn-Sheraton Hotel in Pittsburgh.

The announcement was accompanied by the following board statement, which defines Allied's official position on ACE:

"The board of directors of Allied States Association of Motion Picture Exhibitors, having fully considered all available information concerning the American Congress of Exhibitors, and being wholeheartedly in favor of the purposes and objects of ACE, authorizes the issuance of this statement defining Allied's position in regard to ACE's organization and program.

"1. First the board wishes to emphasize that Allied has at all times been willing to join with other industry organizations in matters of common interest. Through its duly authorized representatives it has participated in seven such movements, three of which it initiated. This long-standing policy has been manifested by repeated attempts to bring about a round table discussion between the presidents of the film companies and the authorized representatives of the principal exhibitor associations.

"In keeping with this policy the board welcomes the proposal of Spyros Skouras for a round table conference such as Allied has consistently advocated. It also approves the proposal that the conference be arranged and conducted under the auspices of ACE in order to achieve the maximum of exhibitor unity on the matters discussed. The board urges that there be no unnecessary delay in holding the meeting.

"2. As regards ACE's agenda, the board specifically approves, for presentation at the round table conference, the section dealing with producer-distributor-exhibitor relations. That section is consistent with the substance of Allied's 'white paper', although it does not commit ACE to procedures recommended therein. The exhibitors' needs being great, the board stresses the importance of a full and earnest presentation of that portion of the agenda to the film executives.

"The board also approves other provisions of the agenda which are consistent with policies heretofore adopted by it, as follows:

"(a) The board favors the employment of all lawful means for protecting exhibitors from the disastrous consequences which will result if additional theatrical films are made available to television. It reserves the right to pass upon the legal and other aspects of any specific measures that may be advanced in furtherance of this objective before being committed thereto.

"(b) The board reaffirms its uncompromising opposition to subscription television involving appropriation of the free airways, and it commends the Joint Committee on Toll-TV for its success in staving off this calamity which has been a dire threat since 1954. It feels, however, that the extension of the program called for in the ACE agenda requires further study from both the legal, practical and public relations aspects.

"(c) The board endorses wholeheartedly the purpose to impress present producers with the desirability of making more pictures. This is an especially appropriate subject for discussion with the heads of the film companies. Also the board reaffirms the position it has heretofore taken that the divorced circuits should be permitted to produce motion pictures with priority for their presently owned theatres, but only on terms and conditions which will prevent a recurrence of the monopolistic conditions which preceded the filing of the Government suit.

"(d) Allied has long sought relief from the film shortage and is in sympathy with the proposals (1) for encouraging the production of foreign films adapted to the American Market and (2) for the subsidizing of independent producers by the exhibitors. The board cautions, however, that thought must be given to the effect of such a program on existing sources of product, all of which must be continued if the business is to thrive.

"(e) The board agrees that the decrees call for official interpretation in their bearing upon the group selling of pictures. It feels that such interpretation should be sought not only of the Department of Justice but also of the U.S. District Court. Should the Department be unwilling to petition the Court for such interpretation, any party to the decrees may do so. If, as the board expects such interpretation clears the way for the film companies to license groups of films in non-competitive situations, then the distributors should be urged to comply with the exhibitors' wishes in regard to quantity selling.

"(f) The proposal for legalizing pooling agreements when made with good intention, and the proposal to permit exhibitors to sit on the film companies board of directors, must be carefully studied. Some proposals are aimed at provisions of the decrees that have been adjudicated and hence cannot be accomplished without amending the Sherman Act. For Allied to join in a movement to weaken the antitrust laws would involve a drastic reversal of policy and may discredit its efforts along that line.

"3. Certain features of the agenda contemplate the extension of ACE's activities beyond the round table conference. The board approves the proposals involving research projects beneficial to all branches of the industry, and recommends that they be handled by the Council of Motion Picture Organizations in which all branches participate and to which all contribute.

"4. While different classes of exhibitors may readily agree on general principles, it is improbable that such harmony will extend to all details of the program or to methods of carrying it out. Divergent views also may arise if efforts hereafter are made to rescind, modify or add to the present program. Any such proposals should be tested in the crucibles of the established national and regional associations and resolved with regard to the needs and desires of the members.

"5. The board believes that exhibitor unity can best be attained and preserved by cooperation among the established trade associations. The established organizations represent most exhibitors, and include all classes of exhibitors among their members. When they speak in unison, it is the voice of exhibition. The board recognizes that it is sometimes advantageous to enlist the support of non-member exhibitors such as was done with respect to ACE's agenda. But to extend to such exhibitors a blanket invitation to participate through ACE in the important organizational activities which will flow from free cooperation among the

(Continued on back page)



### "Sleeping Beauty"

(Buena Vista, Special; time, 75 min.)

Enhanced by Technicolor, the Technirama process and full stereophonic sound, this latest Walt Disney cartoon feature has all the technical excellence one has come to expect from his organization. As an entertainment it should go over big with the youngsters, for its ingredients of fantasy, comedy, romance and villainy, all presented in the inimitable Disney style and culminating with good triumph over evil, undoubtedly will enthrall them. It is doubtful, however, if adults will find as much satisfaction in "Sleeping Beauty" as they did in "Snow White and the Seven Dwarfs," with which this latest effort will assuredly be compared because both stories are in many respects similar. While "Beauty" is unquestionably superior from the viewpoint of the art of animation, it lacks comedy characters that can be compared favorably with the unforgettable Seven Dwarfs. In "Beauty" some delightful humor is provided by three tongue-in-cheek fairy creatures who protect the heroine, but it does not compare with the hilarious laughter that stemmed from the antics of the Dwarfs, who protected Snow White. Still another important difference is the music. In "Beauty," the music, which is adapted from Tchaikovsky's "Sleeping Beauty Ballet," is on the classical side and serves as the source of several songs which, though pleasant, lack the lively, memory-retaining qualities of such "Snow White" songs as "Whistle While You Work" and "Dig, Dig, Dig." Although "Sleeping Beauty" does not have the over-all entertainment appeal of "Snow White," it no doubt will prove to be a top box-office attraction, for there is no denying the drawing power of the Disney label.

The story opens in a faraway land where King Hubert and King Stefan meet to unite their countries by arranging the future marriage of their children, Prince Phillip and the new-born Princess Aurora. As Flora, Fauna and Merryweather, three good fairies, appear to bestow their blessings, Maleficent, the evil fairy, bursts into the castle and prophesies that on her 16th birthday the Princess will prick her finger on a spinning wheel and die. The good fairies temper the prophecy to one of a deep sleep until a kiss of true love awakens the girl. To prevent the pending catastrophe, the three good fairies take the Princess into the forest and raise her as their own. On her 16th birthday, the Princess meets the Prince in the forest and they immediately fall in love without realizing one another's identity. Shortly thereafter, Maleficent locates the Princess and lures her into touching a spinning wheel. She pricks her finger and falls into a deep sleep. The Prince, searching for his love, is captured by the evil fairy, but he escapes with the help of the good fairies and rushes toward the castle to awaken the Princess with a kiss. Maleficent, assuming the form of a flame-spouting dragon, blocks his way. Armed with a shield of virtue and a sword of truth given to him by the good fairies, he kills the dragon and awakens the Princess with a kiss. It ends with the kingdom rejoicing as they marry.

Clyde Geronimi was the supervising director.

### "Never Steal Anything Small" with James Cagney and Shirley Jones

(Univ.-Int'l, March; time, 94 min.)

James Cagney is back as a hoodlum-hero in this highly entertaining comedy-drama, which casts him as a small-time union racketeer who resorts to strong-arm and other methods to take over control of the New York waterfront. Photographed in CinemaScope and Eastman color, the fast-moving story is inoffensive, despite its gangster-type element, for it has been given a lighthearted treatment with the accent on comedy. Worked naturally into the proceedings are two pleasing songs that are sung delightfully by Shirley Jones, and a thoroughly enjoyable song-and-dance number, titled "I'm Sorry, I want a Ferrari," which is put over by Cagney and Cara Williams in fine style. Cagney is as good as ever as the racketeering union boss, playing the part in a twofisted, breezy manner that is reminiscent of his hoodlum roles in the 1930's. Considerable comedy stems from the manner in which he makes a play for Miss Jones, after arranging with the worldly-wise Miss Williams to use her wiles on Roger Smith, Miss Jones' naive lawyer-husband. Much of the comedy has a tongue-in-cheek quality that pokes fun at crooked union leaders and their cohorts. The color photography is first-rate:—

Cagney, boss of a small stevedore's local, decides to extend his union activity to a grander scale by becoming the president of all the New York locals. To raise campaign funds, he and his cronies literally bludgeon the money from Jack Albertson, a hypochondriac bookie. When Albertson threatens him with jail, Cagney leads him to believe that he is dying and sends him away in an iron lung. Cagney, upon winning the election, decides that he needs a lawyer around the office and hires Smith, despite the objections of Shirley, Smith's pretty wife. Being a man of few, if any, scruples, Cagney develops a desire for Shirley and bribes Cara, a voluptuous girl-friend, to become Smith's secretary and help break up his marriage. The trickery succeeds and Cagney starts to woo Shirley in earnest. Despite the warning of Horace McMahon, whom he had unseated, Cagney seeks to become the national head of the waterfront, replacing Nehemiah Persoff, a tough gangster. He plans to control the vote by giving the stevedores extra benefits, and to finance this new campaign he hijacks a crate of expensive watch movements from a ship and tricks the unsuspecting Smith into disposing of the goods. The robbery is eventually discovered and traced to Cagney, who is prepared to let Smith take the rap until he becomes convinced that Shirley was still in love with him. In a change of heart, Cagney confesses to the robbery and is convicted. As he is being led to the patrol wagon, news arrives that he had won the election and was now the top boss on the waterfront. He is carried to the patrol wagon like a conquering hero by his friends, who turn his remaining moments of freedom into a noisy victory celebration.

It was produced by Aaron Rosenberg and directed by Charles Lederer from a story and screenplay by himself, based on the play "Devil's Hornpipe," by Maxwell Anderson and Rouben Mamoulian.

Adult fare because of the sex implications.

### "Paratroop Command" with Richard Bakalyn

(Amer.-Int'l, Dec. 31; time, 83 min.)

Of the program war melodramas thus far released by American-International, this one shapes up as the best, for the characterizations are believable and the fast and exciting battle action holds one's interest tense throughout. The picture is being paired with "Submarine Seahawk," which is reviewed elsewhere in this issue, making for a double bill that lends itself to exploitation and that should more than satisfy the adventure-loving fans. The kernel of the story, which takes place during the Allied campaigns in North Africa and Italy, is the belief by a unit of paratroopers that Richard Bakalyn, one of them, had purposely killed a buddy although the killing was inadvertent. It is not until Bakalyn sacrifices his own life to save the unit that his comrades realize the truth. There is considerable pathos in some of the situations because of Bakalyn's problems with his pals. The action is generally grim, but it is relieved here and there by light touches of humor. The photography is good:—

With the Allied invasion of North Africa in 1942, six paratroopers hit the ground and engage the enemy at once. To facilitate their advance, Jim Beck dons a German uniform and his buddies raise their arms in mock surrender. Bakalyn misunderstands when he comes upon this scene and he shoots Beck dead. He is disconsolate when he learns the truth, but the others believe that he had killed Beck on purpose and shun him. Jack Hogan, the lieutenant, determines to get Bakalyn to avenge Beck's death. With the invasion of Sicily, Hogan unsuccessfully attempts to kill Bakalyn. When they meet up with the enemy, the men, not trusting Bakalyn to handle the situation, refuse to give him a chance to prove himself. After the engagement, he still maintains his innocence in connection with Beck's death and offers to risk his life to prove it. He gets his chance during the invasion of Salerno when he drops into a tree and most of his buddies are killed trying to rescue him. With this as a frightening motivation, he makes his way across a mined road to fulfill his assignment, which was to radio back valuable information. He sacrifices his life in the effort, but he dies with the satisfaction of having proved his bravery.

It was produced by Stanley Sheptner and directed by William Witney from a story and screenplay by the producer.

Family.



### **"The Hanging Tree" with Gary Cooper, Maria Schell and Karl Malden**

(Warner Bros., February; time, 106 min.)

Photographed in Technicolor against a magnificent Rocky Mountain background, "The Hanging Tree" is an absorbing, big-scale adult western that should go over well with the general run of audiences. The story, which is set in the lawless atmosphere of a chaotic gold mining camp in the territory of Montana, offers a strong blend of violent action, savage human conflicts and tender romance, revolving around a frontier doctor who is gentle as a healer but deadly with a gun and with his fists when dealing with those who are given to violence, brutality and thievery. The role of the tight-lipped fearless doctor fits Gary Cooper like a glove and he plays it to perfection. A most impressive performance is delivered by Maria Schell as a Swiss immigrant who is badly injured and temporarily blinded as a result of a stagecoach holdup, and who is nursed back to health and vision by Cooper. Karl Malden, too, comes through with an effective portrayal as a crude and lecherous prospector who covets Miss Schell and who is killed by Cooper when he attempts to attack her. The closing reels, where the entire town gets riotously drunk while celebrating a gold strike, set fire to the wooden buildings and attempt to lynch Cooper for killing Malden, are at once thrilling, exciting and dramatic. The photography is excellent:—

Shortly after he arrives at the Skull Creek gold camp to start a practice, Cooper rescues Ben Piazza, a young man, who was hunted by a posse for stealing gold from sluice boxes. To keep the lad out of trouble, Cooper compels him to become his unwilling servant. Although gentle with his patients, Cooper is feared by those who knew him because of his hair-trigger temper. In Missouri, he had caught his wife in a faithless act and had killed her lover. She had committed suicide and he had burned their home to the ground. In the course of events, Cooper not only wins Piazza's loyalty but he acquires as a patient Maria, a European girl who had traveled west with her father in search of gold. He and others had been killed in a stagecoach holdup, and she, as the only survivor, had been badly burned and blinded by several days of unconsciousness in the blazing sun. Under Cooper's skilled and gentle care, Maria regains her health and sight and falls in love with him. He rejects her feelings, however, because of his past experience. When she determines to search for gold, Cooper secretly finances her grubstake and she goes into partnership with Piazza, whom Cooper had released, and Karl Malden, a lecherous and unscrupulous prospector, whom she unwittingly trusted. She soon has trouble with Malden's unwanted advances but they strike it rich before she can break up the partnership. Celebrating the strike, Malden gets himself and the entire town roaring drunk and attempts to attack Maria. She is saved by Cooper, who empties his gun into Malden. The drunken miners grab Cooper and prepare to lynch him. Maria rushes to his rescue and, by offering the gold-hungry mob her nuggets and deed to the property, gets them to forget about the lynching. This sacrifice convinces Cooper of her genuine love. He takes her into his arms, his hate for women gone forever.

It was produced by Martin Jurow and Richard Shepherd, and directed by Delmer Daves, from a screenplay by Wendell Mayes and Halsted Welles, based on the novel by Dorothy M. Johnson.

Adult fare.

### **"The Trap" with Richard Widmark, Lee J. Cobb, Tina Louise and Earl Holliman**

(Paramount, February; time, 84 min.)

"The Trap" should prove to be fairly interesting and suspenseful to those action fans who are not too concerned about story values. But those who are more selective probably will find it much too illogical to be enjoyed. The unbelievable action centers around a top crime chief who, as a fugitive from justice, uses murder, violence and fear to isolate a Southern California desert area from communication with the outside world in an attempt to flee to Mexico by plane. How his plan is foiled by a lawyer who had been forced to aid him but who turns against him after he murders his sheriff-father, makes up the rest of the far-fetched action, which never strikes a realistic note even though it generates mounting suspense and excitement. The players try hard to enact their roles with conviction, but a skimpy audience that attended the picture's opening at the Capitol Theatre in New York greeted their efforts with audible

snickers. The photography, in Technicolor, is first-rate:—

Richard Widmark, attorney for a crime syndicate headed by Lee J. Cobb, is forced to drive to Tula, his home-town in the Southern California desert, to persuade Carl Benton Reid, his estranged father and sheriff, to remove his deputies from the local airport so that Cobb may escape to Mexico. Cobb's gang had already isolated the area by cutting all communication lines and by blocking the roads. Widmark, absent for several years, meets Earl Holliman, his brother and deputy sheriff, and Tina Louise, Holliman's wife, who had been his (Widmark's) former sweetheart. Holliman drank too much, and Tina, still in love with Widmark, was ready to leave her husband. Reid reluctantly agrees to clear the airport to save Widmark from being killed, but Holliman, seeking a \$15,000 reward for Cobb's capture, decides to arrest him when he arrives in town. This leads to a gunfight in which his father is killed. Widmark, furious, captures Cobb at gunpoint and, assuming command over his rebellious brother, determines to deliver the crime chief to the authorities in Barstow, 60 miles distant. In the events that follow, Cobb's gangsters impede Widmark's efforts and seize Tina but they release her when Widmark threatens to kill Cobb. They manage to reach a deserted roadside cafe where Cobb grabs Holliman's gun. He kills Holliman and wounds Widmark before the latter subdues him. By commandeering the jeep of a passing prospector, Widmark manages to deliver his prisoner to officers in a squad car just outside of Barstow, but they prove to be disguised gangsters who rush him and Cobb to the airport. As the criminals take off in a waiting plane, Widmark maneuvers the squad car directly into its path and wrecks it. Cobb and his cohorts die in the crash, and it ends with Widmark and Tina reunited.

Norman Panama directed it and co-produced it with Melvin Frank, from a screenplay by himself and Richard Alan Simmons. Adult fare.

### **"Submarine Seahawk" with John Bentley**

(Amer. Int'l, Dec. 31; time, 77 min.)

As indicated by the title, this, too, is a program war melodrama. It is a pretty good picture of its kind and fits in well for double-billing purposes as a companion feature to "Paratroop Command," with which it is being paired. Credit is due the producer for the expert manner in which he has combined library shots, miniature work and staged action, resulting in battle sequences that are highly realistic and thrilling, particularly the climax, which is concerned with the launching of an all-out attack by air on the Japanese navy. Revolving around an American submarine commander whose competence is doubted by an uninformed crew until his tactics prove his worth, the story itself is not unusual, but the effective direction and acting hold the viewer's interest well. The film is at its best, however, in the battle sequences, and in the suspenseful situations that result while the submarine stalks enemy ships. The horseplay among the crew members provides some welcome comedy relief in spots. The photography is excellent:—

John Bentley, a teacher of tactics at the Naval Academy, is suddenly assigned to command the submarine "Seahawk," which is dispatched on a highly specialized mission. A brooding, aloof man, Bentley notes that the crew regards him with suspicion and distrust. Paul Maxwell, the ship's popular executive officer, feels no warmth toward Bentley, who was given the command that was to be his, but he submits sincerely to Bentley's leadership. Brett Halsey, a neurotic young crew member, cracks up under the stress of confinement aboard the submarine and he attributes his feelings of fear and cowardice to the skipper. Meanwhile the ship is sent on a secret mission to locate Japanese aircraft carriers and a part of the Japanese fleet, which seemed to have gone into hiding. The crew becomes upset when their sub, after spotting the Jap carriers, makes no move to attack. They did not know that Bentley had orders to spot the enemy and not to attack until sufficient forces could be moved into the area for a complete onslaught. After many encounters with the enemy, the attack is launched and the crew is told of their real mission. The "Seahawk" is then instrumental in destroying a Jap aircraft carrier, after which it heads for its home base with Bentley and the crew having a new understanding and mutual regard.

It was produced by Lou Rusoff and directed by Alex Mr. Rusoff.

Family.

Gordon from a story and screenplay by Owen Harris and



associations, would be unfair to the associations and constitute a threat to their survival.

"6. The board agrees that the ACE committees now in existence shall continue to function with respect to the matters heretofore assigned to them. Allied's representatives on ACE's executive and other standing committees will be chosen by this board at each annual meeting for terms of one year. The representatives so chosen shall have power to act in all matters assigned to those committees except that any proposals which would alter ACE's status as an organization of organizations, or which would be inconsistent with Allied's policies, or which might adversely affect Allied or its members, shall be reported back to this board before Allied is committed thereto.

"Under such a plan ACE could fulfill a longfelt need for a permanent meeting place for exhibitor organizations for discussing common problems and planning cooperative action. ACE should avail itself of the services and facilities of the existing trade associations as far as possible. Those organizations can be especially useful in selling and conducting regional meetings. This method of operation will insure the economies which are so necessary under present conditions. It would leave the way open for making special provision from time to time for projects calling for special treatment or talents. Finally, it would insure that ACE will function as the efficient instrument of the constituent organizations.

"8. The board recommends that organic papers for ACE embodying the foregoing principles be promptly adopted."

Allied's board is to be commended for the issuance of this statement, for it defines clearly and exactly the extent to which its organization endorses ACE and is prepared to support it.

The several reservations with which it has qualified its endorsement are both understandable and desirable, for as one of the leading national exhibitor organizations it must reserve the right to pursue and safeguard its own policies and programs. As pointed out by Adams at a press conference, "no sensible businessman writes a blank check."

The important thing about Allied's reservations, however, is that they contain nothing that will impede ACE in carrying on as rapidly as possible its initial program of activities to overcome the present danger that faces the industry in general and the exhibitors in particular.

### ALLIED'S DRIVE-IN CONVENTION

National Allied's 6th Annual Drive-In Convention, which was held in Pittsburgh on Monday, Tuesday and Wednesday of this week, was attended by approximately 300 exhibitors who found it to be a most informative meeting because of the wide range of subjects covered. Convention officials estimated that at least 200 more exhibitors would have been present if not for bad weather conditions that made driving hazardous.

Among the speakers heard were Horace Adams, who delivered a strong keynote speech that stressed the exhibitor's need for organization in these perilous times, and that branded as "totally ridiculous" any idea that Allied might be disbanded; Albert E. Sindlinger, the business analyst, who read a paper on the prospects for the 1959 drive-in season and conducted an interesting question-and-answer period on different subjects, particularly exploitation and the sale of films to TV; Hugh McLachlan, who conducted an equipment forum; Alvin Korngold, a Jamaica, N.Y., attorney, who discussed a decree handed down last week against the major distributors and the Stanley Warner Circuit by the Federal District Court in Pittsburgh, which decree reduces and limits the clearance between first-run and subsequent-run theatres in the area; Robert Ferguson, Columbia's director of advertising, publicity and exploitation, who hit out at stale merchandising methods; Ben Marcut, Marshall Fine, George Tice and Milton London, who conducted a business-building forum; Julian Rifkin, who conducted a concessions forum; and Rube Shor, who summarized the conclusions reached at the convention's film clinics, pointing out that exhibitors continue to be plagued by such problems as clearances, availabilities, admission price-fixing, exorbitant rental demands and the forcing of pictures.

The highlight of the closing day's session was a talk by Abram F. Myers, Allied's board chairman and general counsel, who took a strong blast at those who are attacking the decrees and seeking to either modify or modernize them.

What is designed by the "insidious propaganda" for modernizing the decrees, said Myers, "is not progress toward new and better conditions in the business, but a reversion to conditions which prevailed before the Paramount suit was filed." Declaring that "progress is not attained by turning back the clock," Myers briefly reviewed the conditions that prevailed when the film companies were both sellers and exhibitors of films and warned the exhibitors to resist efforts by them to acquire a limited number of so-called showcases.

Pointing to the claim that ownership of such showcases would induce the film companies to produce more pictures, he posed this question: "Would not it be to their advantage to do just the opposite; that is, to make fewer pictures for longer runs in the showcases where they would reap all the rewards and not have to share them with an exhibitor?"

Limited space does not permit a detailed report of Myers' cogent remarks on the agitation for a revival of block-booking; the basic need to stimulate greater theatre attendance; delayed availabilities; the derelictions of the Department of Justice; and the establishment of a national buying circuit for independent exhibitors.

These will be treated with in future issues.

### "WHITE PAPER" CAMPAIGN ENTERS NEW PHASE

Another important subject that received primary attention at the National Allied board meeting was the "white paper" campaign.

According to Horace Adams, Allied's president, the board, after a thorough discussion of the matter, concluded that the field work on the campaign has been completed successfully in that every Senator and Congressman was made familiar with the contents of the "white paper," which cites the intolerable conditions that are forcing smaller theatre owners out of business and places the principal blame upon distributor sales policies and practices that are violative of anti-trust injunctions issued by the Courts, and upon the alleged failure of the Department of Justice to uphold and properly enforce these injunctions.

With the "grass roots" work completed, the board decided that the campaign now is ready to enter its final stages and that organization officials, within the next month, will go to Washington and make an all-out effort to secure an investigation of the Department of Justice by an appropriate Congressional Committee.

Adams made it clear that nothing, "not even ACE," will sidetrack this final implementation of the "white paper" campaign.

### OTHER ALLIED BOARD ACTIONS

Among the other actions taken by Allied's board was the reelection of the association's officers, including Abram F. Myers, as board chairman and general counsel; Horace Adams, president; Edward W. Lider, treasurer; and Abe Berenson, secretary. Carl Goldman, of the New England unit, was elected recording secretary, succeeding the late William Carroll.

The board also voted approval of COMPO and "wholeheartedly" endorsed its new program.

In another action, the board, "with hearty unanimity," directed Myers and Adams to convey to Joseph R. Vogel, president of Loew's, Inc., its "admiration and gratitude for the gallant, winning fight" he made to keep his company in business as a producer and distributor of theatrical motion pictures. The communication to Vogel added that "the board deems it a happy circumstance that you have spent so many years in the exhibition branch and are familiar and, we believe, sympathetic with, exhibitor problems."



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Its Editorial Policy: No Problem Too Big for Its Editorial  
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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, FEBRUARY 7, 1959

No. 6

## WILL GOLDWYN HEED HIS OWN ADVICE?

In a recent talk before the Screen Producers Guild, which presented him with the Milestone Award, Samuel Goldwyn called for a return to economic sanity in the cost of production and hit out strongly against the exorbitant salaries, percentage deals and other "outrageous" terms that are being demanded and received, not only by the stars, but also producers, writers and directors.

"Unless a radical change takes place so that pictures can be made on a sane and realistic basis," declared Goldwyn, "a great many people in this business will find themselves on the outside looking in—and wishing they had sense enough to learn from the fable of the goose that laid the golden eggs."

"Today," added Goldwyn, "instead of seeing people trying to contribute something so that we can meet the economic conditions that exist, I see people on all sides trying to out-do each other in demands that can ultimately mean only their own self-destruction and great harm to all of us if the trend is not halted."

We fully agree with Goldwyn that the demands that are made on production today by the top Hollywood talent are excessive and can do the industry as a whole no good.

We wonder, however, if Goldwyn, in reminding the Hollywood talent of their responsibility to an industry that has been good to them, will heed his own advice in his future dealings with the exhibitors, particularly in the marketing of "Porgy and Bess," his latest production?

As it is well known, the exhibitors, throughout the years, have constantly battled with Goldwyn because of the notoriously high terms he has demanded. And, if the picture in question happened to be a good one, he invariably treated their protests with open scorn and told them that it is the producer who takes the gamble in this business.

In pleading with the artists of Hollywood to stop their excessive demands, Goldwyn, whose pocketbook is affected, plays a different tune. "Fair treatment," he says, "is a two-way street," adding that "there must be a reasonable regard and respect by everyone concerned with picture-making for the functions and rights of everyone else."

In demanding excessive rentals for his pictures, however, the functions and rights of an exhibitor never seemed to bother Goldwyn. He does not take into consideration the fact that an exhibitor does not operate his theatre all year around for the privilege of playing a Goldwyn picture for a few days. Nor does he consider the fact that, throughout the year, the exhibitor suffers cuts in attendance for a variety

of reasons, chief among which is the weather.

There are times when even a good picture, to which the exhibitor has given his best playing time, fails to draw either because of bad weather or other conditions beyond his control. To absorb a share of these losses and to operate his theatre successfully, the exhibitor must necessarily look to the top-drawing pictures that are played under favorable conditions. But the stiff rental terms consistently demanded by Goldwyn for his pictures have not made it possible for the exhibitor to absorb a part of these losses.

To repeat what has been said in these columns previously, Sam Goldwyn wants an outlet for his films, but he has been unwilling to participate constructively in the maintenance of that outlet. Now that he has seen fit to advise others of their responsibility to the industry in these trying times, it is to be hoped that he will include himself in and not "out."

## ACE MEETING SET

The complete program of the American Congress of Exhibitors will be put into active status immediately following meetings of the executive committee and the full committee at the Astor Hotel in New York, February 10 and 11, according to an announcement issued this week by S. H. Fabian, ACE chairman. The executive committee will meet on February 10 and the full committee on February 11.

Stating that attendance at the meetings was "important to formulate a program to start immediately to affect the entire future of the motion picture industry," Fabian urged all committee members to attend.

"The fact that meetings of exhibitors have been held in 16 exchange centers with complete approval of the ACE program and without one dissenting vote recorded, indicates to us that we can go forward with our program with the knowledge that we have the complete confidence of exhibitors throughout the country," said Fabian.

"Area co-chairmen in parts of the country where meetings have not yet been held," he added, "have been in touch with ACE headquarters and all have indicated that exhibitors in their areas are enthusiastic about the ACE program. All of these areas will hold local ACE meetings very soon."

"Our mid-February meetings will start ACE rolling along the lines indicated in the organizational committee reports. Whatever is necessary to put these recommendations into action will be done at the forthcoming meetings, other than the parts of our program that have been assigned to COMPO for action."

### **"Tokyo After Dark" with Richard Long, Michi Kobi and Lawrence Dobkin**

(Paramount, January; time, 80 min.)

A moderately interesting low-budget program drama. It is apparent that Paramount is trying to put the picture over by sensational exploitation methods, for its pressbook plays up "Japanese 'B' Girls" and "off-limit hot-spots" in Tokyo. All this, however, is incidental and misleading, for the story, which obviously was inspired by a true happening that made the front pages last year, revolves around the dilemma faced by an American soldier, as well as by his commanding officer, when he accidentally kills a Japanese teenager while protecting American property. Because agitators lead the public to believe that he is a wanton murderer, the problem faced is whether he should be court-martialled or turned over to the Japanese authorities for trial. The story idea is good, but as presented it lacks appreciable dramatic impact and tends to tire one because it is mostly talk and very little action. The direction and acting are competent, and the photography good:—

While buying a gift for Michi Kobi, his Japanese sweetheart, whom he planned to take back to the United States, Staff Sergeant Richard Long finds two Japanese teenagers messing around his jeep. In a tussle with the boys, Long's gun is accidentally discharged, resulting in the death of one of them. Local agitators call Long a murderer, reject his version of the accident and inspire a public clamor for justice. Lawrence Dobkin, Long's understanding commanding officer, parries questions about whether Long will be court-martialled or turned over to the Japanese authorities. Paul Dubov, an opportunistic American newspaperman, makes the most of the case to prevent the Army from handing Long over to the Japanese courts. Long accompanies Michi to the dead boy's parents to express his sympathy and regrets, but the visit turns into an unpleasant situation when the parents upbraid him and a group of fanatics stone him. He is rescued by a Japanese priest, who disperses the ugly crowd. Mounting pressure on Dobkin results in a decision to let the Japanese try Long, but Dubov advises Long to escape to the United States and assures him that the power of the press will guarantee his acquittal. In preparation for the escape, Michi arranges for Long to hide out in the house of a friend, a blind teacher. There, Long decides to ignore Dubov's advice after the blind teacher points out to him that he must stay and face the authorities so that he and Michi can have a free future together.

Norman T. Herman produced and directed it, and collaborated on the screenplay with Marvin Segal.

Family.

### **"Lone Texan" with Willard Parker, Grant Williams and Audrey Dalton**

(20th Century-Fox, March; time, 71 min.)

A fair program western, with enough suspense and excitement to satisfy the indiscriminating action fans. Centering around two brothers who fought on opposite sides during the Civil War, and who clash again when they return to their home-town as civilians, the story follows a familiar pattern and much that happens is anticipated by the spectator, but it does manage to hold one's interest fairly well. The acting is adequate, but Grant Williams, who plays the part of a ruthless sheriff, seems too young and of too small a stature for the role; it is difficult to believe that he could terrorize people. The photography, in black-and-white Regalscope, is of average quality:—

Willard Parker, a former Union cavalry officer, returns to Arroyo, Texas, and finds that he is hated as a turncoat. He finds also that Grant Williams, his younger brother, had become the sheriff, and that he and his deputies, former Quantrill raiders, terrorized the town. Visiting Douglas Kennedy, his former law partner, and Audrey Dalton, Kennedy's daughter, Parker learns that he had been reported

killed in the war and that his estate had been taken over by Williams. The town's responsible citizens realize that Williams' one-man rule was hurting the community but they are afraid to protest because of his ruthless tactics. Unwilling to kill his brother in a showdown, and aware of the town's hostility, Willard decides to head for Oregon, but he changes his mind when Kennedy is shot down while trying to prevent an illegal hanging and Audrey is jailed for the accidental killing of a deputy. The enraged townspeople demand the ouster of Williams and his deputies and plead with Parker to lead them. Parker arranges a town meeting to elect a council, a judge and a new sheriff. He then warns his brother to get out of town. Williams spurns the advice and a showdown between them becomes inevitable. When the two brothers finally come face to face for the showdown, one of Williams' deputies prepares to shoot Parker in the back. Williams, noticing this, draws quickly and kills the deputy, but Parker, thinking that Williams is drawing on him, kills his brother. With the return of law and order, Audrey and Parker look toward a new future together.

It was produced by Jack Leewood and directed by Paul Landres from a screenplay by James Landis and Jack Thomas, based on a novel by Mr. Landis.

Family.

### **"Alaska Passage" with Bill Williams, Nora Hayden and Lyn Thomas**

(20th Century-Fox, Feb.; time, 71 min.)

With Alaska in the news as the 49th State, this program melodrama has some topical value, but it is handicapped by a weak script and shapes up as no more than a moderately entertaining low-budget film of its kind. The story, which deals with the trucking business in the sparsely settled territory, has some excitement here and there because of the hazardous road conditions and a chase involving huge trucks, but for the most part the action dwells on sex. Competent performances are turned in by the players but their names mean little at the box-office. The photography is sharp and clear:—

Spiraling maintenance costs and bad road conditions eat up the profits of an Alaskan trucking firm owned by Bill Williams and Leslie Bradley. While driving a load to Fairbanks, Williams comes across Nora Hayden trudging along the highway and gives her a lift. She explains that she is on her way from Seattle to Fairbanks for a job and that she had been stranded on the highway by a salesman, after resisting his advances. A landslide that blocks the highway compels Williams to return to Tanana Crossing, his home base. There, he finds a job for Nora in a local cafe and learns that Bradley, his partner, had arrived from Seattle to discuss the company's shaky financial situation. The partners disliked each other, but Bradley, who owned 75% of the firm, overlooks the human element in his quest to make a profit. A strong attraction springs up between Nora and Williams, but complications arise with the arrival of Lyn Thomas, Bradley's wife, who had been Williams' sweetheart. A complete wanton, Lyn again makes a play for Williams, who cannot resist her animal attraction even though he detested her. Every one soon becomes aware of their affair. When Bradley learns of it, he decides to cut her off without a cent, but she shoots him in the back before he can call his lawyer. Panic-stricken, Lyn, at gunpoint, forces a company mechanic to drive her away in a truck. Her escape attempt ends in a flaming death when the mechanic, to avert a landslide, swerves off the road, jumps to safety and permits the truck to fall down a deep ravine. Her tragic death leads to a reconciliation between Williams and Nora, while Bradley finds a new realization of the human element.

It was produced by Bernard Glasser and directed by Edward Bernds from his own screenplay.

Adult fare.



**"The Young Captives" with Steven Marlo, Tom Selden and Luana Patten**  
(Paramount, February; time, 61 min.)

Grim and unpleasant program fare is offered in "The Young Captives," which obviously has been produced on a "shoe-string" budget. Revolving around a pair of eloping teenagers who become involved with a psychopathic killer who forces them to help him escape to Mexico, the action, though tense, is for the most part brutal and distasteful. It should get by as a supporting feature wherever audiences like strong melodramas and are attracted by lurid exploitation methods, but the proceedings are much too "raw" for family patronage. The cast is generally unknown, but the acting is adequate. Steven Marlo, as the crazed killer, makes the characterization revolting as well as unsympathetic:—

Steven Marlo, an itinerant worker in the California oil fields, heads for Mexico on his motorcycle after robbing and killing his boss. En route he comes upon Tom Selden and Luana Patten, a pair of eloping high school youngsters, who had run out of gas. Feigning trouble with his motorcycle, the fast-talking Marlo obtains gas for them and talks them into taking him along to Mexico, where they planned to wed. They stop for breakfast at a roadside restaurant where Marlo gets into an argument with a blonde and knives her to death. He shoves her body into her car trunk before any one notices the killing. As they continue South, Luana becomes uneasy over the erratic Marlo, who suddenly drops his friendly pose, pulls out his switch-blade knife and threatens to kill Luana unless Selden obeys his orders. Once they cross the border, Marlo decides to have a mid-night picnic. He forces the teenaged couple to cooperate, gets drunk on tequila and rants wildly about killing Selden and keeping Luana for himself. Desperate, Selden suddenly attacks Marlo. They fight violently for possession of the knife and, in the melee, Marlo falls on the blade and mortally wounds himself. The teenagers rush him back to the border station for medical aid and shout to the officers for help. But Marlo, crazed with fear, pain and hate, attempts to escape. He wrecks the car by smashing into a warehouse and drops dead as the pursuing police close in on him. It ends with the relieved teenagers picked up by their anxious parents.

It was produced by Andrew J. Fenady and directed by Irvin Kershner from a screenplay by the producer, based on a story by Gordon Hunt and Al Burton. Adult fare.

**"Ride Lonesome" with Randolph Scott, Karen Steele and Pernell Roberts**  
(Columbia, February; time, 73 min.)

"Ride Lonesome" is enhanced by CinemaScope photography and Eastman color, but it shapes up as no more than a fair program western that will best fit the lower half of a double bill and that will depend on Randolph Scott's popularity. Scott turns in his usual competent performance as a former sheriff who sets out to capture a murderous outlaw and accomplishes his mission, despite Indian attacks and other distractions. The story, however, is somewhat tortuous and it is given more to talk than to movement. The color photography is sharp and the outdoor scenery is appealing to the eye:—

Scott, a former sheriff turned bounty hunter, goes after James Best, a notorious 19-year-old killer. With Scott hot on his trail, Best allows himself to be captured after arranging with Lee Van Cleef, his brother, to follow and rescue him. On the long trip back to town, Scott stops with his prisoner at a stage line way station. There, he is confronted by Pernell Roberts and James Coburn, two outlaws, and by Karen Steele, a worried woman concerned about her missing husband, who was out seeking stray horses. Several Apaches approach the station, signal for a parley and offer to trade a horse for Karen. She screams when she recognizes the animal as her husband's steed. Refused, the Apaches gallop away and return with a war party, but the whites withstand their attack. Scott deliberately takes his time about getting Best back to town, hoping that Van Cleef

will catch up with them. He was seeking a showdown with Van Cleef, who was responsible for the death of his (Scott's) wife years previously. By this time it becomes clear that Roberts and Coburn hoped to take Best away from Scott because amnesty had been offered to his captors. Roberts was tired of being hunted, and he hoped to settle down on a ranch with Karen as his wife. After numerous complications, Scott meets Van Cleef in a showdown and kills him. He turns Best over to Roberts and rides off, confident that the latter and Karen will one day get together and start life anew.

It was produced and directed by Budd Boetticher from a screenplay by Burt Kennedy. Family.

**"The Remarkable Mr. Pennypacker" with Clifton Webb, Dorothy McGuire and Charles Coburn**

(20th Century, March; time, 87 min.)

A delightful domestic comedy-drama, based on the successful stage play of the same name and finely photographed in CinemaScope and DeLuxe color. Set in the 1890's, the story's humor stems from the complications that arise when it is discovered that a wealthy and respectable meat packer, who lived happily with his wife and eight children in Harrisburg, has an equally large family of nine in Philadelphia. Basically, the idea of a man fathering two families is reprehensible, but thanks to the expert direction and fine acting, the story is presented with delicacy and never becomes objectionable. Moreover, its humor is tinged with considerable human interest. Clifton Webb is ideally and sympathetically cast as the well-meaning bigamist, a devoted family man who is a free thinker and who sees nothing immoral in his actions. Dorothy McGuire is charming and understanding as his wife, and she endears herself to the audience because of her gracious attitude toward her husband's other children when she learns that their mother is dead. The picture is fundamentally a comedy and provokes many laughs but there are numerous situations that tug at one's heart-strings. Except for those who will object to the unorthodox story on moral grounds, the film is without question suitable for family audiences:—

To operate the successful business founded by Charles Coburn, his father, Webb spends alternate months in Harrisburg and Philadelphia, the two main branches. In Harrisburg, where he lived happily with Dorothy and their eight children, excitement and joy strike the family when Jill St. John, the eldest daughter, accepts the marriage proposal of Ron Ely, a young minister. Webb hurries back from Philadelphia to join his jubilant family. Complications arise when he is followed by Ray Stricklyn, a teenaged youngster, who identifies himself to the family as Webb's son and states that he had come to warn his father that the Philadelphia sheriff was after him in connection with a libel suit. Webb blandly acknowledges the boy as his son and discloses to his astounded wife that, in Philadelphia, in order not to be lonely, he had fathered nine children by another woman. A free thinker and rugged individualist, Webb sees nothing wrong in what he had done and logically defends his actions, but the shocking news becomes public and Webb finds himself ostracized in his own home. Meanwhile, Jill looks upon her planned marriage as doomed, even though the young minister insists that they be wed. Dorothy goes to Philadelphia to meet the other woman in Webb's life and discovers that she had died eight years previously. She meets the nine children, however, and endears herself to them before returning to Harrisburg. In the end, Dorothy and her children forgive Webb and, after Jill's marriage ceremony is performed, Dorothy and Webb are "married" again to make sure that they are legally wed. In the meantime, Dorothy Stickney, Webb's spinster sister, takes charge of his Philadelphia brood.

It was produced by Charles Brackett and directed by Henry Levin from a screenplay by Walter Reisch, based on the play by Liam O'Brien. Family.



### **"Imitation of Life" with Lana Turner, John Gavin and Juanita Moore**

(Univ.-Int'l, April; time, 124 min.)

Universal has a truly potential "blockbuster" in "Imitation of Life." It is without question a great woman's picture, the kind that will make them cry, but men, too, will find it difficult to restrain tears, particularly during the powerfully dramatic closing scenes. The picture is a remake of the highly successful 1934 version, but expert changes have been made in the story to modernize it. Moreover, this version is enhanced by superb Eastman color photography, thus it shapes up as superior to the original both dramatically and production-wise. It is a heart-warming and moving human-interest story that depicts the joys, sorrows and fine relationship between a white woman and her colored servant, both widows, with daughters. What makes it highly emotional is the heartbreak suffered by the colored mother when her rebellious, light-complexioned daughter tries to pass as white, even to the point of denouncing and concealing their relationship. The closing reel, where the colored mother dies and her repentant daughter publicly throws herself on the coffin and begs forgiveness, is so intensely dramatic and moving that it leaves one limp and tearful. The direction and acting are excellent, with special mention due Juanita Moore and Susan Kohner for their sensitive portrayals as the colored mother and daughter. Worked into the story is a pleasing romantic interest and good touches of humor. Favorable word of mouth comments should put the picture over in a big way.

Briefly, the story, which opens in 1947, depicts Lana Turner as a struggling young widow who dreams of a Broadway career. At Coney Island she meets Juanita, a kindly but penniless Negro woman when their little daughters become playmates. Lana takes Juanita home to her cold water flat when she offers to become her servant. A devoted relationship springs up between the two women and their daughters. With the passing years, Lana, aided by Robert Alda, an agent, and Dan O'Herlihy, a playwright, gets a break on Broadway and becomes a top star. Her rise to stardom brings her wealth, but it stymies a romance between her and John Gavin, a struggling photographer, because of her inability to spend much time with him. Moreover, Sandra Dee, her 18-year old daughter, endures the loneliness of a child whose mother is too busy being a star. Juanita, who had continued as Lana's devoted housekeeper, has a greater problem in Susan, her 18-year-old daughter, whose desire to pass for white is so strong that she disclaims her mother and runs away to become a showgirl. Meanwhile Lana tires of fame and turns to Gavin, who had become a successful advertising executive, but another problem arises when she discovers that her daughter, too, had fallen in love with Gavin, although he did not know it. Through tactful handling, however, Lana straightens out the puppy love problem. Juanita, brokenhearted over her daughter's absence and attitude, becomes ill and dies. At her elaborate funeral, Susan bursts through the throng, throws herself on the coffin and begs to be forgiven. Lana comforts her and takes her home.

It was produced by Ross Hunter and directed by Douglas Sirk from a screenplay by Eleanore Griffin and Allan Scott, based on the novel by Fannie Hurst.

Family.

### **"The Journey" with Deborah Kerr and Yul Brynner**

(MGM, February; time, 125 min.)

Photographed in Metrocolor and filmed entirely in the vicinity of the Austrian-Hungary border, "The Journey" is an absorbing and impressive dramatic entertainment that deals with a group of international travelers who find themselves stranded and held in custody during the revolt against the Russians in 1956. The story, which has been given a sort of "Grand Hotel" treatment, grips one's interest throughout, particularly because of the conflict between Yul Brynner, the commanding Russian Major at a frontier town, an unsophisticated but intelligent man torn by inner contradictions, and Deborah Kerr, as a titled English woman, who seeks to help her lover, a masquerading Hungarian freedom fighter, escape across the border. The conflict between the two ranges from the intellectual to animal magnetism. Although the main action centers on Miss Kerr

and Brynner, the other characterizations, too, are interesting and they provide the story with strong dramatic situations because of their reactions under stress of being held captive. The authentic background gives the proceedings a realistic flavor. The color photography is excellent:—

Stranded in Budapest at the end of the unsuccessful Hungarian revolt, a group of international travelers are permitted to start for Vienna by bus. They are stopped at the border by Brynner, who explains that their travel permit is not in order and that they will have to remain at a local inn to await clearance. Included among the 14 travelers are Deborah and Jason Robards, Jr., her lover, who carried a British passport but who was actually an Hungarian revolutionist. Driven by a burning curiosity to find out the truth in an atmosphere of lies, rumors and chaos, Brynner questions the group and takes more than a passing interest in Deborah. The delay in obtaining clearance worries the different travelers, and when they learn the truth about Robards, they debate among themselves as to whether or not they should expose him to insure their own safety. The situation is further complicated by Brynner's obvious desire for Deborah. To solve the dilemma, Deborah attempts to escape across the border with Robards, but they are betrayed and caught. A sense of fairness, coupled with his strong feeling for Deborah, causes Brynner to delay sending the group back to Budapest. To save the others, Deborah reluctantly decides to give herself to Brynner, but he rejects the idea and, placing conscience before duty, permits the entire group to escape across the border to Austria. Before he can return to his headquarters and possible censure, he is shot dead by a concealed revolutionist.

It was produced and directed by Anatole Litvak from a screenplay by George Tabori.

Unobjectionable for the family.

### **"Compulsion" with Orson Welles, Dean Stockwell and Bradford Dillman**

(20th Century-Fox, April; time, 103 min.)

For his initial production effort, Richard D. Zanuck has fashioned a powerful drama in "Compulsion," which is based on the Meyer Levin best-selling novel that parallels the ignominious Loeb-Leopold thrill-murder case of 1924. The picture should go over very well with the general run of adult movie-goers, for its blend of suspense, excitement and courtroom histrionics is marked by skillful direction, acting and editing, making for a whole that grips one's attention from the opening to the closing scenes. Exceptionally effective portrayals are delivered by Dean Stockwell and Bradford Dillman as the perverted college law students who consider themselves to be of superior intellect and who revel in the thrill of having committed a "perfect crime" until they are trapped. Outstanding, however, is the performance of Orson Welles as the defense attorney. The scenes at the trial, where Welles makes a stirring plea against capital punishment and wins life imprisonment for the two warped protagonists, will long be remembered. Another who registers strongly is E. G. Marshall, as the prosecuting attorney. The manner in which he gains a confession from the youthful killers is fascinating. The black-and-white CinemaScope photography is excellent:—

Dillman and Stockwell, well-to-do law students at the University of Chicago, are abnormally intelligent and perversely attracted to each other. Dillman, however, dominates Stockwell. Having kidnapped and murdered a young boy, both get a thrill out of the knowledge that they had committed a "perfect" crime. Complications arise when Stockwell's glasses are found at the scene of the murder and traced to him through clever police work. Prepared for such a happening and having agreed on their alibis, Dillman and Stockwell cleverly manage to appear innocent, but an innocent remark by Stockwell's family chauffeur puts a hole in their alibis and enables the police to trap them. The shocked parents of the boys engage Orson Welles, a famed criminal lawyer, to defend them at the trial. Aware that his clients were clearly guilty and that there was no hope for an acquittal, Welles, by arguing passionately against capital punishment, saves them from the electric chair. Sentenced to life imprisonment, neither young man feels remorse and both display bitterness toward Welles for refusing to try for an acquittal.

It was produced by Richard Z. Zanuck and directed by Richard Fleischer from a screenplay by Richard Murphy. Adult fare.



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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOULT,  
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Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, FEBRUARY 14, 1959

No. 7

## THE ACE MEETING

Having met in New York on Tuesday and Wednesday of this week, the executive committee of the American Congress of Exhibitors and the members of the six standing committees announced the following actions at the end of the two-day session:

In the matter of fighting the proponents of pay-TV, the whole problem was delegated to the Joint Committee on Toll-TV, which has been engaged in this activity since 1954 and which is presently under the co-chairmanship of Trueman T. Rembusch, of National Allied, and Philip Harling, of the Theatre Owners of America. The plan of action calls for this committee to inaugurate a grass roots campaign covering the entire country with the assistance of the ACE area chairmen, the object being to win the approval of Congress for the banning of toll-TV in all its forms.

Those attending the meeting were greatly encouraged by two developments: (1) The spontaneous support in Congress in opposition to toll-TV; (2) In four cities that were menaced by proposed local installations of cable pay-TV, namely, Los Angeles, San Francisco, Houston and Galveston, overwhelming public opposition resulted in the defeat of the toll-TV adherents.

In connection with Industry-Government relations, a special committee was appointed to visit Department of Justice officials in Washington for clarification of the points set forth in the report previously adopted at ACE's organizational meeting on December 12. These include (a) block-booking in non-competitive situations; (b) changes in the consent decrees relating to production, distribution and exhibition by the former affiliated circuits; and (c) pooling arrangements.

With regard to block-booking in non-competitive situations, the aforementioned report stated that practically all exhibitors favor it so long as there is no conditioning by the distributor. The report added that, in a given situation, where two or more theatres do not compete for the product of a distributor, the exhibitor might be better off if he could buy the distributor's product for a given year at one time, and that there should be no question about the propriety of such a deal if the distributor is willing. Moreover, the opinion was expressed that such deals are specifically authorized under the decrees in the Paramount case with a 20% cancellation privilege covering those pictures that are not tradeshow at the time of the deal.

The special committee will solicit from the Department of Justice an expression that group picture buying and selling is specifically authorized in those cases where there is no competing exhibitor who re-

quests picture-by-picture selling for the run to be licensed.

As to the changes in the consent decrees with regard to the former affiliated circuits, the committee will seek modifications that will permit those circuits to produce and distribute pictures with the right to show them first in their own theatres.

In the matter of "pooling arrangements," the report adopted by ACE on December 12 states that, "if intelligence is exercised in the formation of pools and they are created for the purpose of sustaining a business rather than for the purpose of injuring any one or for putting any one out of business, or for obtaining an unfair position, then pools should be permitted." The report added that there are many situations where the formation of a pool would benefit both the exhibitors involved and the distributor, and that many an independent theatre owner can still be saved from closing his theatre if he were permitted to enter into a pooling agreement with a theatre that is presently prohibited from entering into such an arrangement.

The special committee will recommend to the Department of Justice that the injunction in the consent decrees prohibiting the making of pooling agreements be suspended to permit the formation of pools in accordance with the foregoing. In connection with pools, ACE is requesting exhibitors to forward to the committee, through their area chairmen, pertinent information relating to any particular locality where it would be helpful to independent exhibitors if such arrangements were to be permitted.

Members of the special committee going to Washington include Horace Adams, president of National Allied; George Kerasotes, president of the Theatre Owners of America; Emanuel Frisch, past president of the Metropolitan Motion Picture Theatres Association; and Michael Redstone, the New England exhibitor and attorney.

Also in connection with Government-Industry relations, it was noted that the Small Business Administration has granted one of the objectives of ACE, namely, that drive-in theatres are eligible for loans along with conventional four-wall theatres. The committee shortly will visit SBA officials in an attempt to expand the scope of Government financial aid to motion picture theatres. In this regard, if any exhibitors have information relating to their negotiations with local SBA representatives, it is requested that this data be sent to the committee so that clarification, if necessary, can be obtained on a national level.

No word came out of the meeting as to the progress made on the all-important matter of setting up

(Continued on back page)

### **"Up Periscope" with James Garner and Edmund O'Brien**

(Warner Bros., February; time, 111 min.)

This submarine adventure melodrama is enhanced by photography in Warnerscope and Technicolor, but as an entertainment it is only mildly interesting, for it offers little that has not been done many times. Moreover, the running time is much too long. Its box-office chances will depend heavily on the popularity of James Garner, who zoomed to national fame in the "Maverick" TV series. Worked into the action is the danger undergone by the submarine and its crew when an enemy destroyer attacks it with depth charges, but all this is handled in such familiar style that one watches it with a minimum feeling of tension and excitement. Another familiar story angle is the resentment of the crew toward their captain, who goes by the book in making decisions. As can be expected, it ends with the crew admiring him. The closing reels, where Garner sneaks ashore a Jap-held island, sets fire to the compound, obtains photographs of a highly secret Japanese code book and safely makes his way back to the waiting submarine, are made up of Hollywood heroics at their fanciful best but are hardly believable. The direction and acting are of average quality:—

Garner, a young Navy lieutenant, finds his new-found romance with Andra Martin suddenly ended when he is ordered to report immediately to the submarine Barracuda. At sea, Edmond O'Brien, skipper of the sub, disliked by the crew because he adhered to rules and regulations, opens his secret orders and learns that Garner, a recent graduate of the Underwater Demolition School, was to sneak ashore on a tiny Jap-held island to obtain photographs of an enemy code book—information that was vital to an impending American offensive. Friction develops between Garner and O'Brien on the operation plan to be followed. O'Brien feels that Garner wants him to jeopardize the sub and the crew by approaching the island coast too closely, while Garner feels that his mission will be doomed if the sub remains too far from the coast. After several encounters with Jap planes and a destroyer, during which Garner distinguishes himself, O'Brien surprises Garner by taking the sub within 500 yards of the island, there to remain submerged for no longer than 18 hours. Garner, swimming underwater, makes his way to the Jap compound, sets fire to a wharf loaded with fuel to divert attention, and at great risk slips into the radio shack and photographs the code book. He makes his way back to the sub with only a few minutes to spare. O'Brien, who had broken regulations in bringing his ship so close to the shore, prepares a report that recommends his own court-martial, but his admiring crew members refuse to let him file it.

It was produced by Aubrey Schenck and directed by Gordon Douglas from a screenplay by Richard Landau, based on the novel by Robb White.

Family.

### **"First Man into Space" with Marshall Thompson and Bill Edwards**

(MGM, February; time, 76 min.)

Fanciful and interesting science-fiction entertainment is provided in this melodrama during the first few reels, which deal with a test pilot who ignores orders and flies an experimental rocket plane beyond a pre-determined altitude limit. Thereafter, however, the story deteriorates into familiar horror stuff, for contact with outer space turns the pilot into a disfigured, blood-thirsty monster who somehow gets back to earth and goes on a rampage of gory killings before he is finally put out of his misery. Except for the early reels, it is all quite implausible and unrealistic, but it lends itself to exploitation and should give satisfaction to those who enjoy films of this type, regardless of story values:—

Assigned to test the Navy's newest rocket plane, Bill

Edwards, a daredevil pilot, streaks through the clouds with a secret determination to become the first man into outer space. Disregarding the orders of Marshall Thompson, his brother, who was in charge of the project, Edwards pushes the plane beyond the safe altitude limit set for it and becomes panic-stricken when he realizes that he had exhausted its rocket power and could not turn it back toward the earth. A cloud of meteorite dust envelops the plane. On the following day, the crashed plane is discovered near a lonely New Mexico farm, covered with a strange encrustation that defies chemical analysis. There is no sign of Edwards, but several slaughtered cows are found nearby. Then, in rapid succession, a raid on a hospital blood bank is made, a nurse is killed, an elderly couple is murdered and a truck driver is waylaid and his truck stolen. Thompson and other Naval scientists come to the conclusion that the perpetrator of these crimes is Edwards. Their theory is confirmed when Edwards, dangerous and horribly disfigured from contact with unknown cosmic rays, staggers into the base. Thompson suddenly realizes that the disfigured man cannot breathe in a normal atmosphere and, at great risk to himself, leads Edwards into a decompression chamber. There, as the rarified air slowly strangles Thompson, Edwards begins to breathe easier and lives long enough to gasp out the details of his terrifying experience, providing the scientists with invaluable data. The chamber atmosphere is quickly returned to normal, barely in time to save Thompson's life.

It was co-produced by John Croydon and Charles F. Vetter, Jr., and directed by Robert Day, from a screenplay by John C. Cooper and Lance Z. Hargreaves.

Family, except for the very young.

### **"Forbidden Island" with Jon Hall, Nan Adams and John Farrow**

(Columbia, March; time, 66 min.)

Columbia color gives this program adventure melodrama some added visual values but it is not enough to overcome the fact that it is a decidedly routine action picture that is best suited for lower-half billing in secondary situations. Revolving around a group of underwater divers who are hired to find a precious emerald in a sunken vessel, the story, which is handicapped by hazy motivations, is concerned with the discovery by the divers that their employer is a killer and the dangers they face when he resorts to murderous activities to keep them from revealing his secret. In its favor is the fact that the action moves along at a fairly steady pace and that the scenes above and below water are fascinating, but as an entertainment it is strictly for the undiscriminating. The direction and acting are no more than barely adequate:—

Strolling into a Manila barroom, John Farrow, a smooth but oily character, hires seven skin divers to go to an island nearby to search for a priceless emerald in a sunken ship. Among those hired are Jon Hall, Jonathan Haze and Greigh Phillips, three buddies. Adding spice to the party is Nan Adams, a beautiful blonde, who poses as Farrow's wife. Actually, she was compelled to stick with Farrow because he threatened to report her for stealing a gun from him. While exploring the sunken ship, Phillips finds a skeleton in the hold and, by making a play for Nan, learns that Farrow is a murderer. He blackmails Farrow, offering to trade his silence for the emerald, when it is found. Farrow overcomes this problem by damaging Phillips' diving gear, causing him to drown. He then makes it appear as if Hall, to whom Nan had become attracted, was responsible for Phillips' death. Haze, convinced by Farrow that Hall is guilty, attacks the latter underwater but loses his own life in the struggle. In the complicated events that follow, Nan is shot by Farrow when she reveals the truth about his machinations. Farrow escapes to his ship, but the divers, led by Hall, set out in pursuit. After a vicious fight, during which Farrow succeeds in killing three of the divers, he



accidentally kills himself with a sharp jimmy-hook. It ends with Nana and Hall returning to Manila to make a new life for themselves.

It was written, produced and directed by Charles B. Griffith.

Adult fare.

### **"Night of the Quarter Moon" with Julie London and John Drew Barrymore**

(MGM, February; time, 96 min.)

This drama has been produced well from every angle—direction, acting, script and casting, but its theme of miscegenation is highly controversial and for that reason it may not be suitable for all theatres, particularly those that are located in the South. Revolving around a socially prominent young man who knowingly and willingly marries a beautiful girl who is one-fourth Negro, the story vividly depicts the frightful and shocking experiences suffered by the young couple because of the prejudicial attitude of racial bigots and because of the legal and other machinations of the husband's wealthy mother, who seeks to annul the marriage. The fact that the heroine is kept apart from her husband and led to believe that he desires the annulment, adds to the dramatic impact of the story. The courtroom scenes are dignified and effective. Julie London turns in a sensitive and believable portrayal as the persecuted bride, and John Drew Barrymore is competent as her outraged and confused husband. A persuasive performance is delivered by James Edwards as Miss London's Negro attorney, and Agnes Moorehead is understandably though not sympathetically vindictive as Barrymore's mother. Anna Kashfi, Nat "King" Cole, Ray Anthony, Jackie Coogan and Billy Daniels are among the others in the supporting cast, but each appears briefly and has little to do. The photography is fine:—

Told partly in flashback, the story has Barrymore, still suffering from the effects of "brainwashing" in a Korean prison camp, meeting and falling in love with Julie, daughter of Arthur Shields, a fisherman, while vacationing in Mexico. Barrymore insists upon marrying Julie, even though she tells him that her blood is one-fourth Negro. He takes her back to San Francisco, where Miss Moorehead, his socially prominent mother, welcomes her warmly, but this welcome turns cool when word leaks out that Julie is part Negro and newspaper headlines herald that fact. Barrymore buys a home in a quiet suburban area but the neighbors prove unfriendly and ask him to move. He defies them and one day gets into a free-for-all fight with several teenagers who throw rocks through his windows and shout insolent taunts at Julie. This fracas lands them in jail on spurious charges of assault and battery. Barrymore becomes emotionally upset, and his mother, taking advantage of his condition, gets him to state in front of her lawyer and family doctor that he did not know that Julie was part colored when he married her. She places him in a private sanitarium, refuses to permit Julie to see him and, through a power-of-attorney, initiates a court trial seeking an annulment on the grounds of fraud. Still sure of Barrymore's love, Julie engages Edwards, a sympathetic Negro lawyer, to handle her case. Edwards defeats the opposition's attempt to keep Barrymore from testifying because of his illness, but Barrymore, still confused and dominated by his mother, tells the court that Julie had not informed him about her Negro blood. The trial resolves itself to a point where Julie, to prove the truth, reluctantly prepares to bare her body before the judge. Barrymore, unwilling to have her undergo this indignity, halts the proceedings, admits that he had lied and embraces Julie. They leave the court together, thus repudiating his mother.

It was produced by Albert Zugsmith and directed by Hugo Haas from a screen play by Frank Davis and Franklin Coen.

Adult fare.

### **"Al Capone" with Rod Steiger, Fay Spain and James Gregory**

(Allied Artists, March 22; time, 104 min.)

The rise and fall of Al Capone, the infamous Chicago gangster, is vividly and fascinatingly depicted in this well produced melodrama. It is the kind of picture that lends itself to exploitation and, since it has been produced expertly, it should prove to be a top box-office attraction. Covering Capone's career from the time he arrives in Chicago as a penniless young Brooklyn hoodlum to the time he is sentenced to Alcatraz for income tax evasion after becoming the nation's Number One racketeer, the story graphically depicts the rise of big-time gangsterism with the advent of prohibition and, without glorification, shows how the opportunistic Capone, with the connivance of a crooked city administration, made his name synonymous with crime as he ruthlessly pushed his way to the top by brutally eliminating those who stood in his way, particularly rival gangsters. The manner in which he branches out from the bootlegging and gambling rackets and illegitimately gains control of trucking, laundry, cleaning and other businesses, is presented in all its vicious aspects. All the principal misdeeds of his criminal career are reenacted, such as the St. Valentine Day's massacre, in which a group of rival Chicago gangsters are mowed down in a garage with machine-gun fire. Chiefly responsible for the film's fascinating quality is the exceptionally fine performance of Rod Steiger as Capone. He not only looks like him physically, but realistically behaves like him emotionally. What appears to be fiction rather than fact is the romance between Steiger and Fay Spain, as the widow of one of his victims. The direction is skillful and the acting of the others in the cast is most effective. The photography is sharp and clear:—

Arriving in Chicago in 1920, Capone (Rod Steiger), a Brooklyn hoodlum, is engaged as a bouncer by Nehemiah Persoff, a Chicago gambler, whose uncle (Joe De Santis), was the liquor and gambling czar of the city's First Ward. When Capone roughs up a customer unnecessarily, he is arrested and lectured by James Gregory, a police sergeant, who becomes his relentless foe. Raymond Bailey, Persoff's mouthpiece, frees Capone. Robert Gist, gang ruler of Chicago's North Side, visits Persoff with two of his henchmen to discuss dividing up the city between the two gangs. Persoff insists that his uncle be named as the "big boss," but Gist disagrees and Capone sides with him. Then, unknown to Persoff, Capone has de Santis killed in a power move, along with Peter Dane, his sidekick. Persoff upbraids Capone for the killings and warns him to placate Fay Spain, Dane's widow. Taken with the pretty widow, Capone is temporarily stumped when she ignores his gifts and dismisses him as a common murderer. Capone soon becomes a top gangster, constantly surrounded by bodyguards, but when a reform Mayor is elected, he and Persoff flee to Cicero, where they establish new headquarters by crooked voting and force. Riding high, Capone again encounters Fay and, through trickery, leads her to believe that some one else had murdered her husband. In time she becomes his girl. Capone returns to Chicago in style when the reform Mayor is ousted, but the war between his gang and the North Side boys is unrelenting. Forced into hiding in Miami, he plots and engineers the St. Valentine Day's massacre, in which most of the opposition gangsters are wiped out. Moreover, he orders the murder of a newspaper reporter who had helped to hook him on income tax evasion charges. Tried and convicted, Capone is sentenced to 11 years in Alcatraz, where the other prisoners, whose friends and relatives he had harmed, take care of him in their own way. Freed seven years later because of an incurable disease, Capone eventually dies in January of 1947, broken in mind and health.

It was produced by John F. Burrows and Leonard J. Ackerman, and directed by Richard Wilson, from a screenplay by Malvin Wald and Henry F. Greenberg.

Adult fare.



a roundtable conference with the heads of the film companies, but it was announced that three additional topics were added to the agenda of the proposed meeting, including (a) non-theatrical competition arising from the showing of 16mm prints of fairly recent features, some of which still are being sold for regular theatrical exhibition; (b) the production of more feature pictures in color; (c) a request for more prints with stereophonic sound and increased publicity concerning such prints.

In the matter of Industry Research, ACE is seeking a "new look" in motion picture presentation, both in picture and in sound, to enhance the glamour of motion picture theatres. Hazard Reeves, a leading pioneer in the development of stereophonic sound, outlined a research program to attain this objective. In addition to serving on the Industry Research Committee, Reeves has offered the facilities of his company to the committee.

Max A. Cohen, chairman of the committee, expressed the opinion that the phrase "stereo sound" has been so grossly misused that its original meaning has become obscure. He announced that his committee is anxious to find either a new name or a properly descriptive phrase for the multi-channelled sound reproducing process in theatres. Such a name, he said, would be copyrighted and reserved exclusively for theatre use.

Without disclosing details, an ACE statement released to the trade press said that ways and means are under study to raise money for production and for the administration expenses of ACE.

It was also announced that a committee consisting of Robert O'Donnell and William Forman was appointed to explore the possibilities of producing a series of shorts to promote industry welfare and to glorify motion picture entertainment.

Forman, who is also chairman of the committee concerned with the sale of post-1948 films to television, reported that the problem is under continuing study.

The ACE statement disclosed also that the executive committee, believing that it is vitally important for every theatre owner in America to be identified as a member of ACE, has authorized the issuance of a Certificate of Membership to every exhibitor who desires to become a member. All constituent organizations and area chairmen will cooperate in the distribution of applications and certificates.

Despite the rapidity and urgency with which ACE was established, the progress made thus far appears to be sluggish, particularly with regard to setting up a conference between ACE's representatives and the presidents of the film companies. It can be presumed, of course, that the exhibitor leaders who are guiding the affairs of ACE have taken some steps to arrange such a joint meeting, even though no publicity has been sought in connection with their efforts. It can be presumed also that a stumbling block in the way of setting up the roundtable conference is either the possible desire of one or more of the company presidents to hold individual meetings, or the belief of some film company attorneys that the holding of a joint meeting on trade practices would be illegal.

Whatever the reasons, it is becoming apparent that the ACE leaders are faced with a knotty problem in their efforts to set up this eagerly-awaited joint conference and, difficult though it may be for many hard-

hit exhibitors who are sorely in need of immediate relief, they must continue to be patient and understanding.

The biggest mistake that the heads of production and distribution can make, however, is to look upon exhibitor patience as either a sign of weakness or an indication that they cannot and will not do anything about the onerous conditions present sales policies impose on them. Thousands of theatre operators are hanging on the ropes, and unless something is done promptly to help keep them in business, the ever-increasing demands for Government regulation of the industry are sure to be intensified.

### SUPPORT COMPO

By this time every exhibitor in the country has received from Ben Marcus, Abe Montague and Sam Pinanski, the COMPO Governing Committee, a strong appeal to contribute to the support of COMPO.

Enclosed with the appeal is a pamphlet that sets forth COMPO's greatly enlarged program, which has been approved by all its member organizations, and which includes acting as the industry's spokesman on national legislation concerning matters on which there is mutual accord, such as the continuing effort for outright repeal of the Federal admission tax; assuming the leadership of state and local campaigns against censorship, working in close cooperation with ACE and the MPAA; conducting a research program in behalf of the entire industry; assisting in the development of new star talent; undertaking a long-range study of motion picture advertising; inaugurating business-building projects agreed upon by all elements of the industry; assisting local exhibitors in their campaigns for repeal of local admission taxes; initiating a broad program of public relations; continuing the series of Editor and Publisher advertisements; developing and expanding its public relations field force, to work in close cooperation with ACE exchange area committees; obtaining exhibitor support for the Academy Awards telecast; and maintenance of a Speakers Bureau.

The schedule of yearly dues is as follows:

*Four Wall Theatres:* Up to 500 seats, \$7.50; 750 seats, \$11.25; 1,000 seats, \$18.75; 2,500 seats, \$37.50; over 2,500 seats, \$75.00.

*Drive-in Theatres:* Up to 300 car capacity, \$7.50; 500 cars, \$11.25; 600 cars, \$18.75; over 600 cars, \$37.50.

As in the past, contributions made by the exhibitors will be matched dollar for dollar by the distributing companies.

In their appeal for financial support the COMPO triumvirate had this to say:

"In view of its past record and the great responsibility that has been placed on COMPO we believe we are justified in expecting a contribution covering every theatre in America. Anything short of that not only will endanger this program; it probably would make it forever impossible for this industry to undertake any comprehensive cooperative effort aimed at putting the industry back on its feet again.

"For the sake of your own business we urge you to pay your COMPO dues."

There is little that HARRISON'S REPORTS can add to this worthwhile appeal except to say that we heartily endorse it.



Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

# HARRISON'S REPORTS

Yearly Subscription Rates:  
 United States .....\$15.00  
 U. S. Insular Possessions. 17.00  
 Canada and Mexico ..... 17.00  
 Great Britain, South  
 America, Australia,  
 New Zealand, India,  
 Europe, Asia ..... 17.50  
 35c a Copy

1270 SIXTH AVENUE  
 New York 20, N. Y.

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SATURDAY, FEBRUARY 21, 1959

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## BIGGER AND BETTER THAN EVER

On Monday of this week, exactly eight years to the day after the Arthur B. Krim - Robert S. Benjamin management team took over the leadership of a weakened and product-shy United Artists, the company opened its 40th Anniversary sales convention in Los Angeles to map the distribution of the "finest and greatest product lineup in its history."

Opening the meeting, William J. Heineman, the company's vice-president in charge of distribution, proudly declared that "United Artists today is the industry's Number One source of quality product," adding that "this is a fact and we have the pictures to prove it." He then outlined the company's 1959 release schedule, which represents an investment of more than \$65,000,000, and which, in addition to a number of program features, includes 29 top quality productions, most of which are either completed or in the final stages of production. It is anticipated that approximately 40 pictures will be released during the year.

As pointed out several months ago by Krim, UA's president, the films promised for 1959 are "actualities and not probabilities."

U.A. vice-president Max E. Youngstein told the convention delegates that the company does not intend to sit on its laurels now that it has achieved the position as the "Number One" source of quality product. He disclosed that the company's commitments with producers and star-producers now number almost 70 and that the company will invest approximately \$70,000,000 for production in 1960.

Pointing out that quality pictures alone will not bring in the desired box-office results unless they are aggressively pre-sold to the public, Youngstein revealed that UA, which has always done a top job in the exploitation of its pictures, has increased its promotion personnel by 25 per cent during the past 12 months and that it will spend more than \$9,000,000 this year for its ad publicity-exploitation programs.

The details of the remarkable progress made by United Artists since it was taken over by the Krim-Benjamin management team in 1951 are familiar to the readers of these columns and need not be reiterated. Suffice it to say that, year by year, despite adverse industry conditions, the company's annual grosses have increased progressively from \$19,000,000 in 1951 to a high of \$82,000,000 in 1958.

This success story is not a matter of luck. It reflects the courage, imagination and progressive thinking with which the fabulous UA team is endowed.

If the heads of some of the other film companies had the same courage, showmanship and vision, their studios in Hollywood would be humming with activity and it would serve to inject new life and enthusiasm into the industry. The future would then look bright for all concerned.

## THE MPAA "FACT SHEET"

Despite U.S. Supreme Court decisions that have invalidated state and local censorship of films, the demand for censorial legislation continues and, as a matter of fact, seems to be more intense than ever this year.

To combat those who would dictate what the public may hear, read or see, particularly with regard to films, the Motion Picture Association of America has issued a "fact sheet" that is designed to bring the widest public attention to the evils of censorship in any of its forms. This "fact sheet" has been mailed to the press throughout the country, as well as to key exhibitors for specific use in their immediate areas.

In an accompanying note to exhibitors, Taylor M. Mills, the MPAA's director of public relations, pointed out that many of the new censorship bills being introduced in legislatures this year involve age classifications that will call for fines against exhibitors who allow anyone into their theatres under the prescribed age.

"These bills," cautioned Taylor, "must be defeated wherever they appear. No one can tell where the ugly face of censorship will next be seen.

"Speak to your local newspaper editor. Get him to write an editorial on the freedom of communication. This is a subject he will defend to the death.

"The U.S. Supreme Court has ruled that the motion picture is entitled to the same guarantee of freedom as other media of the press."

Since the MPAA "fact sheet" contains valuable information that can be utilized by any exhibitor, large or small, who may find himself threatened or saddled with censorship on either a state or local level, HARRISON'S REPORTS is herewith reproducing the full text for the benefit and enlightenment of its readers:

"1. Censorship is *prior restraint* by law to control what people may see or hear or read. It is done when government sets up reviewing and licensing boards to determine whether the people may see certain motion pictures, or books, or magazines, or television programs.

(continued on back page)

**"The Mating Game" with Debbie Reynolds,  
Tony Randall and Paul Douglas**  
(MGM, March; time, 96 min.)

"The Mating Game" should give the general run of movie-goers a right good time because it is loaded with laughs from start to finish. Photographed in CinemaScope and Metrocolor, it is a highly amusing and frequently hilarious romantic comedy-farce, centering around the whacky experiences of a serious-minded Federal tax agent when he is assigned to investigate the reasons why a fairly comfortable but eccentric and congenial Maryland farm family had never paid an income tax. The laughs stem from his inability to figure out the family income because they lived on a barter system, and from his romantic involvement with the family's hoydenish teen-aged daughter under circumstances that erroneously lead him to believe that he had seduced her while under the influence of liquor. Much of the comedy has a racy, sophisticated quality, but at no time does it become offensive. Tony Randall is very good as the befuddled tax agent, and the sequence in which he gets drunk on king-sized cocktails provided by the family is one of the film's hilarious highlights. Debbie Reynolds is excellent in a zestful portrayal as the teen-aged daughter, and the same may be said for Paul Douglas and Una Merkel as her warm-hearted parents, who are not above doing all they can to promote a romance between Randall and Debbie. Fred Clark turns in his usual good performance as Randall's exasperated superior. The turns and twists of the story are predictable but one does not mind this, for the action moves along at a merry pace with never a dull moment. The color photography is first-rate:—

Venting the contempt he long harbored for Douglas and his carefree, happy family, Philip Ober, a wealthy neighbor who sought to acquire Douglas' adjoining property, reports him to the Internal Revenue bureau as a tax dodger. Clark, head of the bureau, assigns Randall to investigate the charge. Randall arrives at Douglas' farm shortly after he and Una had decided that Debbie is of marriageable age and that they must do something to find a proper young man for her. They see in Randall a likely candidate and go to work on him with Debbie's cooperation. Randall sticks to business, however, and soon discovers that tax matters are beyond Douglas' comprehension, and that he had no idea of how much money he makes, if any, for he believed in a good-neighbor policy and got along by trading one thing for another. His efforts to figure out Douglas' finances leave Randall completely mixed up, a condition that becomes aggravated when Douglas plies him with cocktails. He gets roaring drunk, is put to bed in Debbie's room and awakens the next morning under circumstances that lead him to believe that he had taken advantage of her. This misapprehension is soon straightened out and Randall discovers that he really is in love with Debbie. Clark, pressured by the influential Ober, personally takes over the investigation and figures out that Douglas owes the Government \$50,000 in back taxes and penalties. This decision crushes Douglas, who finds himself faced with the loss of his farm. To save the situation, Debbie visits Randall in Baltimore, armed with an unredeemed 96-year-old promissory note that had been given to a family ancestor by a Union officer who had commandeered a herd of horses during the Civil War. They go to Washington and, after several altercations with Treasury Depart-

ment guards, convince several important officials that the Government owes Douglas \$14,000,000. Accompanied by Debbie and Randall, the officials rush to the farm before Clark can foreclose on the property. Douglas, who had no use for the money, makes a deal for the Government to keep it in exchange for all past and future taxes. It ends with Debbie and Randall embracing while the red-faced Clark is censured by his superiors for having started the investigation.

It was produced by Philip Barry, Jr., and directed by George Marshall from a screenplay by William Roberts, based on the novel "The Darling Buds of May," by H. E. Bates. Family.

**"A Question of Adultery" with Julie London  
and Anthony Steele**

(NTA Pictures, Feb.; time, 86 min.)

Since the subject matter of this British-made drama deals also with artificial insemination, it naturally lends itself to sensational exploitation methods, but as an entertainment it is no more than moderately interesting and contains nothing that is either shocking or objectionable. The story itself is a somewhat contrived tale about an insanely jealous husband who becomes sterile after an automobile accident and who consents to his attractive wife becoming pregnant through artificial insemination in the hope that a child will resolve their marital difficulties. The story becomes quite dramatic in the closing reels, where the husband sues for divorce and a courtroom jury weighs the question of whether or not artificial insemination can be considered adultery, but after much pro and con argument by the opposing attorneys, the question remains unresolved because of a jury deadlock and a last-minute reconciliation between the couple. Julie London is effective as the wife, but Anthony Steele tends to "chew the scenery" as her jealous husband. The film, incidentally, has been given a "condemned" rating by the National Legion of Decency. Since the distributor of the picture is a prime supplier of product to television stations, exhibitors who desire to book it will do well to obtain written guarantees covering a reasonable clearance over TV in their particular areas:—

Anthony Steele, son of Basil Sydney, a wealthy and influential British nobleman, is insanely jealous of Julie, his American wife. While motoring on the Continent, Julie tells Steele that she is expecting a baby and expresses the hope that it will stabilize their marriage. Steele greets this news with a cutting remark and she slaps him hard across the face. He loses control of the car, and, as a result of a crash, Julie loses her unborn baby and Steele becomes sterile. Steele's father, who looked upon Julie as a fortune-hunter, tries to buy her off to leave his son, but she refuses indignantly. Still determined to save the marriage, Julie suggests to Steele that she have another baby through artificial insemination. The idea upsets Steele, but he finally agrees to accompany her to a clinic in Switzerland. In due time she becomes pregnant once again. Trouble looms again, however, when Julie, out skiing, is caught in a snowstorm and is compelled to take refuge in the cabin of Anton Drifting. As a result, Steele becomes violently jealous once again and returns to London alone. There, prompted by his father, Steele sues Julie for divorce on the ground of adultery. Julie contests the divorce and the trial becomes concerned with whether or



not artificial insemination is a question of adultery. Arguments on both sides of the issue are put forth forcefully by the opposing attorneys, but the jury is unable to reach a unanimous decision and the judge considers a re-trial. By this time, however, Steele comes to the realization that he is still in love with Julie and asks for his divorce action to be withdrawn. They leave the court arm in arm.

It was produced by Raymond Stross and directed by Don Chaffey from a screenplay by Anne Edwards.

Adult fare.

**"Rio Bravo" with John Wayne, Dean Martin, Ricky Nelson and Walter Brennan**  
(Warner Bros., Apr. 4; time, 141 min.)

Like a number of other recent Warner Bros. releases, this western, too, has a running time that is much too long for what it has to offer, but it is an absorbing big-scale picture of its kind and should draw well at the box-office, particularly because of the popularity of John Wayne, Dean Martin and Ricky Nelson, the new teenager idol. There is nothing especially novel about the basic story idea, which revolves around a fearless sheriff who arrests a bad man for murder and determines to hold him for trial, despite the attempts of a lawless element to free him before the arrival of the U.S. Marshal. It holds one's interest throughout, however, thanks to the fresh treatment, which makes for a crackling blend of exciting action and suspense, good touches of comedy and a cliché-free romantic interest. John Wayne is typically tough and courageous as the determined sheriff, and a most interesting characterization is delivered by Dean Martin as one of his deputies, a man who was once a feared gunslinger but who had become an object of scorn because of his addiction to drink. Ricky Nelson, too, comes through with a competent portrayal as a soft-spoken youth who is deadly with a gun and who becomes another of Wayne's deputies. Walter Brennan, as Wayne's cackling and cantankerous regular deputy, provokes many laughs in a highly amusing characterization. Above-average romantic interest is provided by Angie Dickinson as an attractive and sophisticated lady gambler who wins Wayne's heart. Worked into the proceedings is a sequence that gives Martin and Nelson an opportunity to sing. This musical interlude has been dragged in by the ear but it probably will please their fans. The color photography is tops:—

Shortly after arresting Claude Akins for a brutal murder, Wayne, sheriff of the Texas border town of Rio Bravo, finds himself in a precarious position because John Russell, a powerful rancher and Akins' brother, aided by professional gunmen, bottles up the town so that Wayne cannot get his prisoner out of town or get any help in. To help him combat this deadly campaign, Wayne depends on Brennan, his aged and crippled regular deputy, and Martin, a newly-sworn deputy, who was trying to snap out of a two-year drunk. Wayne wins another ally in Nelson when Ward Bond, his employer and operator of wagon train of dynamite, is killed in a scrap with Russell's gunmen. Martin tracks down the murderer in a saloon and kills him in an exchange of shots. Meanwhile Wayne meets up with Angie, a newcomer to town, whom he suspects of crooked gambling, but he is unable to prove it and before long falls in love with her when she shows concern for his welfare. In the course of events, Martin, shaky and mis-

erable for want of a drink, is slugged unconscious by three of Russell's henchmen, who also get the drop on Wayne and demand Akins' release. Clever cooperation between Nelson and Angie enables Wayne to get the upper hand and the three gunmen are wiped out quickly in an exchange of gunfire. Shortly thereafter, Martin is captured once again and Russell offers to trade him for his brother. Wayne accepts the proposition and arranges for the trade to be made at sunrise. As the two men walk across a neutral area to their respective camps, Martin suddenly downs Akins with a flying tackle and sets off a gun battle. Although outnumbered, Wayne and his deputies, ingeniously using sticks of dynamite, wipe out most of Russell's gang and capture the others, who are turned over to the U.S. Marshal along with Akins.

It was produced and directed by Howard Hawks from a screenplay by Jules Furthman and Leigh Brackett, based on a short story by B. H. McCampbell.

Family.

**"Arson for Hire" with Steve Brodie and Lyn Thomas**

(Allied Artists, Feb. 15; time, 67 min.)

Routine program fare is offered in this low-budget melodrama. As indicated by the title, the villains of the piece are culprits who deliberately set fires for profit. The story, however, is of ordinary quality and has been given a commonplace treatment, with the action centering around an arson squad inspector who discovers that his trusted assistant is the leader of the vicious arson ring. Library clips of actual fire scenes have been edited into the staged action to good effect, but the proceedings are never more than mildly exciting or suspenseful. The players try hard to enact their roles with conviction but their efforts meet with little success. The direction is so-so:—

Steve Brodie, an arson squad inspector, and Tom Hubbard, his assistant, find evidence of arson when they investigate a warehouse fire. Jason Johnson, a lawyer involved in a series of incendiary fires that plagued the city, contacts Lyn Thomas, a bit actress who had inherited the building from her father, and tells her that he and her father had heavily insured the building. He tells her also that she must accept half the insurance money lest he point the finger of guilt at her. Upon learning that Lyn is cooperating with Brodie, Johnson goes to the movie studio where she worked, determined to kill her, but he runs into trouble when he finds Brodie with her. A furious gun battle ensues, culminating with Johnson being wounded and hospitalized. In the course of events, it comes out that Hubbard, Brodie's assistant, is the brains behind the arson ring. After murdering Johnson in his hospital bed, Hubbard visits Lyn at the studio and talks the unsuspecting girl into taking him to her apartment to recover Johnson's briefcase, which supposedly contained incriminating evidence. By the time Lyn discovers the truth about Hubbard, his masquerade is discovered also by Brodie, who rushes to her apartment. Brodie finds a fierce fire in progress upon his arrival. Risking his life, he saves both Lyn and Hubbard from certain death and leaves the latter's fate to the authorities.

It was produced by William F. Broidy and directed by Thor Brooks from a screenplay by Tom Hubbard and D. D. Beauchamp, based on a story by Louise Stevens.

Family.

"Censorship should not be confused with *post restraint*. This is the process by which a democracy properly protects itself against the lewd, the indecent, the obscene. *Post restraint* means that a person is answerable in law for his acts after the public appearance of a book or a magazine or a motion picture or television program. This is democracy's way.

"2. Only four states censor motion pictures — Maryland, Virginia, New York, Kansas. The censorship laws in two of them — New York and Kansas — are under serious legal attack. This means, of course, that 45 states do not censor motion pictures.

"Is Maryland more moral than Montana? Virginia more moral than Vermont? New York more moral than North Dakota? Kansas more moral than Arkansas?

"3. Only a few American cities have censorship, including Memphis, Atlanta, Chicago. These few cities are the great exception. Most of our cities, large and small, do not have censorship. The uncensored cities includes Boston, Philadelphia, Washington, New Orleans, Raleigh, Pittsburgh, Detroit, Cleveland, Des Moines, Omaha, St. Louis, Dallas, Salt Lake City, San Francisco, Los Angeles.

"Is Chicago more moral than Salt Lake City? Atlanta more moral than Raleigh? Memphis more moral than Des Moines?

"4. The United States Supreme Court has ruled that the motion picture is entitled to the same guarantee as other media of the press. It so ruled — and unanimously — in 1952. Ever since, the Supreme Court has reversed the state and local censor of films in every case that has been brought before it.

"5. The Supreme Court has specifically and consistently knocked out every criterion for censorship except on the possible grounds of 'obscenity.' And now this last remaining criterion for censorship is under serious study by the Court as to its constitutionality.

"6. Is the door now open to obscenity on the American screen, in American newspapers, books, magazines, radio, television?

"It is not, because of two factors:

"One is the motion picture industry's voluntarily adopted Production Code which applies standards of decency to films. Between 90 and 95 percent of American audiences, young and old, see only pictures produced under the Production Code.

"Second, every state in the nation has laws to punish purveyors of obscenity.

"7. What are the effects of censorship?

"It usurps the private rights and responsibilities of the many by arbitrarily turning them over to the few.

"It undermines democracy because censorship historically moves from one area to another and endangers all freedoms.

"8. Today there is a drive by censors to extend their authority by laws to classify motion pictures for *adults only*. They do it in the name of curbing juvenile delinquency.

"How valid are their reasons?

"Studies confirm that juvenile crime and other forms of anti-social behavior result from a complex of causes and not from any one cause. Pointing up

this fact, Dr. Fred Hacker, the psychiatrist, appearing before the Kefauver Senate Committee on Juvenile Delinquency, stated that 'social scapegoatists attempt to single out the modern media of mass communication as the main culprits responsible for all that ails the world. Obviously, no such simple cause-and-effect relationship exists.'

"9. Advocates of *adults-only* laws say that there are statutes against the selling of obscene literature, so why not a statute for movies? There are already such statutes. There should be such laws. They should be enforced.

"But there is a vast difference between such *post restraint* laws and *prior restraint* by censorship.

"Books and magazines and television programs do not have to be submitted before they can be released to the public.

"Neither should motion pictures be censored. The motion picture asks no special favors. It requests only the same treatment under law as all its companion members of the press.

"10. Censorship advocates sometimes mention Senator Kefauver and J. Edgar Hoover as supporting their position on juvenile delinquency. The fact is, both reject censorship as a solution to the problem.

"11. Who is primarily responsible for children's selection of books, newspapers, motion pictures, radio and television programs?

"This responsibility must rest primarily on parents, on the teaching and example they give in the home. This is a personal responsibility in the American community. It must remain with the American family and not be relegated to others."

A strong case against censorship is made out in the MPAA "fact sheet" and exhibitors can use it to advantage in opposing those who seek restrictive controls.

We in the industry would be less than candid, however, if we did not admit that we have given the advocates of censorship something to gripe about ever since the Production Code was revised in December of 1956.

The purpose of the revision was to give the Code greater flexibility in keeping with present-day standards and to permit producers more leeway in the selection of subject matter. These revisions concerned the Code's policy provisions and not its underlying moral principles. But it seems as if the wider latitude permitted the producers has resulted in a preponderance of adult films that play up the sex angles to extremes that were not permitted by the Code in the past. Moreover, there has been a decided increase in the number of pictures that deal with horror and crime.

It is not a question of whether sex, crime and horror are suitable subjects for motion picture fare. Variety is the spice of motion picture entertainment and such subjects cannot and should not be eliminated if we are to continue to function as a mass entertainment medium that must necessarily cater to different tastes. But as long as we persist in utilizing such subjects to excess, frequently presenting the sex angles in a manner that is indelicate, the demand for censorship will always plague us no matter how strongly we denounce it.



IN TWO SECTIONS—SECTION TWO  
**HARRISON'S REPORTS**

Vol. XLI

NEW YORK, N. Y., SATURDAY, FEBRUARY 21, 1959

No. 8

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Submarine Seahawk — Amer.-Int'l (77 min.)	19
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These Thousand Hills — 20th Century-Fox (96 min.)	15
Tokyo After Dark — Paramount (80 min.)	22
Trap, The — Paramount (84 min.)	19
Up Periscope — Warner Bros. (111 min.)	26
Young Captives, The — Paramount (61 min.)	23

**RELEASE SCHEDULE FOR FEATURES**

**Allied Artists Features**

(1560 Broadway, New York 19, N. Y.)

**1957-58**

5820 Snowfire—McGowan-Megowan	July 6
5830 The Littlest Hobo—Hart-Stewart	July 6
5828 The Accursed—Robert Bray	July 13
5824 Frankenstein-1970—Karloff-Lund	July 20
5819 Spy in the Sky—Steve Brodie	July 20
5833 In-Between Age—Patterson-Steele	Aug. 4
5812 Cry Baby Killer—Nicholson-Mitchell	Aug. 18
5825 Hot Car Girl—Bakalyn-Kenney	Aug. 18
5826 Queen of Outer Space— Zsa Zsa Gabor (C'Scope)	Sept. 7
5831 Legion of the Doomed—Bill Williams	Sept. 21
5835 Speed Crazy—Halsey-Lime	Oct. 19
5836 Wolf Larsen—Sullivan-Hall	Oct. 26
5813 Joy Ride—Toomey-Doran	Nov. 20
5822 Unwed Mother—Moore-Vaughn	Nov. 20
5823 Gunsmoke in Tucson— Stevens-Tucker (C'Scope)	Dec. 7
5837 Revolt in the Big House—Evans-Hunter	Dec. 21
5839 Johnny Rocco—Gray-McNally	Dec. 21

**1958-59**

5901 House on Haunted Hill—Price-Ohmart	Jan. 18
5902 The Cosmic Man—John Carradine	Jan. 18
5903 The Giant Behemoth—Gene Evans	Feb. 15
5904 Arson for Hire—Brodie-Thomas	Feb. 15
5905 Al Capone—Steiger-Spain	Mar. 22
5657 Friendly Persuasion—reissue	Apr. 12
5907 Battle Flame—Brady-Edwards	Apr. 26
5909 Beatsville, U.S.A.—Kathleen Crowley	Apr. 26
5910 Speed Crazy—Halsey-Lime	May 10
5911 King of the Wild Stallions— Montgomery-Brewster (C'Scope)	May 24
5913 P.O. Box 303—Van Johnson	June 7

**American International Features**

(8255 Sunset Blvd., Hollywood 46, Calif.)

305 Hot Rod Gang—Ashley-Fair	July 2
306 High School Hellcats—Lime-Halsey	July 2
309 Tank Battalion—Kelly-Hellen	July 16
310 Hell Squad—Carroll-Gavlin	July 16
303 How to Make a Monster—Harris-Brinegar	July 23
307 Teenage Caveman—Vaughn-Marshall	July 23
312 Night of the Blood Beast—Emmet-Greene	Aug. 6
311 She-Gods of Shark Reef—Durant-Montell	Aug. 6
313 Screaming Skull—Nicol-Weber	Aug. 13
216 Terror from the Year 5,000—Costello-Holden	Aug. 13
308 The Spider—Kemmer-Kenny	Oct. 31
314 The Brain Eaters—Nelson-Frost	Oct. 31
315 Paratroop Command—Bakalyn-Hogan	Dec. 31
316 Submarine Seahawk—Bently-Halsey	Dec. 31
The Roadracers—Lawrence Fraser	Feb. 25
Daddy-O—Contino-Giles	Feb. 25
317 Tank Commandos—Campo Lawrence	Mar. 11
Operation Dames—Meyer-Henderson	Mar. 11

**Buena Vista Features**

(477 Madison Ave., New York 22, N. Y.)

The Light in the Forest—Parker-Corey	July
Peter Pan—reissue	July
White Wilderness—True-Life Adventure	Sept.
Tonka—Mineo-Carey	Dec.
Sleeping Beauty—Cartoon feature	Feb.
The Shaggy Dog—MacMurray-Hagen	Apr.
Darby O'Gill and the Little People—Munro-Sharpe	July
The Big Fisherman—Keel-Kohner	Aug.

**Columbia Features**

(711 Fifth Ave., New York 22, N. Y.)

305 Curse of the Demon—Andrews-Cummins	July
301 The Key—Holden-Loren	July
302 Gunman's Walk—Heflin-Hunter-Grant (C'Scope)	July
304 The Revenge of Frankenstein—British cast	July
303 The Camp on Blood Island—British cast	July
308 The Snorkel—British cast	July
306 Life Begins at 17—Damon-Johnson	July
307 Tank Force—Mature-Genn (C'Scope)	Aug.
309 Buchanan Rides Alone—Randolph Scott	Aug.
311 The Whole Truth—Granger-Reed	Sept.
312 She Played with Fire—Dahl-Hawkins	Sept.
313 Ghost of the China Sea—David Brian	Sept.
310 Me and the Colonel—Kaye-Jurgens	Oct.
314 Apache Territory—Calhoun-Bates	Oct.
315 Kill Her Gently—British cast	Oct.
316 The Last Hurrah—Tracy-Foster	Nov.
318 Tarawa Beachhead—Mathews-Adams	Nov.
317 Murder Reported—Carpenter-Stribling	Nov.
320 The 7th Voyage of Sinbad—Matthews-Grant	Dec.
321 The Man Inside—Palance-Ekberg (C'Scope)	Dec.
324 Senior Prom—Corey-Hampton	Jan.
322 Murder by Contract—Vince Edwards	Jan.
319 Bell, Book and Candle—Novak-Stewart	Jan.
323 Good Day for a Hanging—MacMurray-Hayes	Jan.
326 Ride Lonesome—Scott-Steele (C'Scope)	Feb.
327 Gideon of Scotland Yard—Hawkins-Foster	Feb.
328 City of Fear—Vince Edwards	Feb.
The Two-Headed Spy—Hawkins-Scala	Mar.
Forbidden Island—Hall Adams	Mar.
Gunmen from Laredo—Knapp-Davi	Mar.
230 The Bridge on the River Kwai— Holden-Guinness (C'Scope)	Special

**Metro-Goldwyn-Mayer Features**

(1540 Broadway, New York 19, N. Y.)

**1957-58**

830 Imitation General—Ford-Elg	July
825 Gigi—Caron-Jourdan (C'Scope)	July
831 Tarzan's Fight for Life—Gordon Scott	July
828 The Badlanders—Ladd-Borgnine (C'Scope)	Aug.

- 829 The Reluctant Debutante—  
Harrison-Kendall (C'Scope) .....Aug.  
832 Andy Hardy Comes Home—Mickey Rooney ...Aug.

### 1958-59

- 901 Cat On a Hot Tin Roof—Taylor-Newman ....Sept.  
902 Dunkirk—all-British-cast .....Sept.  
903 Torpedo Run—Borgnine-Ford (C'Scope) .....Oct.  
904 The Decks Ran Red—Mason-Dandridge .....Oct.  
905 Party Girl—Charisse-Taylor-Cobb .....Nov.  
906 The Tunnel of Love—Day-Widmark .....Nov.  
907 Tom Thumb—Tamblyn-Young .....Dec.  
908 Some Came Running—  
Sinatra-Martin-MacLaine (C'Scope) .....Dec.  
909 The Doctor's Dilemma—Caron-Bogarde .....Jan.  
911 Night of the Quarter Moon—  
London-Barrymore (C'Scope) .....Feb.  
910 The Journey—Kerr-Brynnner .....Feb.  
915 The First Man Into Space—Thompson-Landi ...Feb.  
912 The Mating Game—Reynolds-Randall (C'Scope) Mar.  
913 Nowhere to Go—Nader-Smith .....Mar.  
914 Green Mansions—Hepburn-Perkins (C'Scope) ..Apr.  
916 Ask Any Girl—  
Niven-MacLaine-Young (C'Scope) .....Apr.  
917 The World, the Flesh and the Devil—  
Belafonte-Stevens-Ferrer (C'Scope) .....May  
918 Watusi—Montgomery-Elg .....May  
Count Your Blessings—  
Kerr-Brazzi-Chevalier (C'Scope) .....June  
The Big Operator—Rooney-Cochran-Van Doren June  
North by Northwest—Grant-Saint-Mason .....July  
The Beat Generation—  
Cochran-Van Doren (C'Scope) .....July  
Tarzan, The Ape Man—Denny Miller .....Aug.  
For the First Time—Mario Lanza .....Aug.  
The Scapegoat—Alec Guinness .....Sept.  
The Angry Hills—Mitchum-Mueller (C'Scope) Sept.

### Paramount Features

(1501 Broadway, New York 18, N. Y.)

### 1957-58

- 5734 King Creole—Presley-Jones .....July  
5735 Rock-a-bye Baby—Lewis-Maxwell .....July  
5736 The Matchmaker—Booth-Perkins .....Aug.

### 1958-59

- 5803 The Party Crashers—Stevens-Driscoll .....Sept.  
5804 As Young as We Are—Harland-Scott.....Sept.  
5801 The Blob!—McQueen-Corseaut .....Oct.  
5802 I Married a Monster from Outer Space—  
Tryon-Talbot .....Oct.  
5805 When Hell Broke Loose—Bronson-Jaeckel ...Nov.  
5806 Houseboat—Grant-Loren .....Nov.  
5807 The Hot Angel—Loughrey-Kemmer.....Dec.  
5808 The Geisha Boy—Lewis-Macdonald.....Dec.  
5809 Buccaneer—Brynnner-Heston-Bloom .....Jan.  
5810 Tokyo After Dark—Long-McCarthy .....Jan.  
5811 The Trap—Widmark-Louise .....Feb.  
5812 The Young Captives—Marlo-Patten .....Feb.  
5813 The Black Orchid—Loren-Quinn .....Mar.  
5814 Tempest—Heflin-Mangano-Lindfors .....Apr.  
R5815 A Place in the Sun—reissue .....Mar.  
R5816 Stalag 17—reissue .....Mar.  
5817 Thunder in the Sun—Chandler-Hayward .....May  
5818 The Hangman—Taylor-Louise .....June

### Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

- Dangerous Exile—Jourdan-Lee .....Oct.  
The Gypsy and the Gentleman—Mercouri-Mitchell ..Oct.  
Windom's Way—Finch-Ure .....Nov.  
A Tale of Two Cities—Bogarde-Tutin .....Nov.  
Mad Little Island—Carson-Sinden  
(formerly "Rockets Galore").....Feb.  
Verboten—Best Cummings .....Apr.  
Sea Fury—Victor McLaglen .....Apr.  
Next to No Time—Moore-Drake .....May

(Ed. Note: "Most Gallant Lady," "It Happened in Rome," "Sea of Sand" and "Storm in Jamaica," listed in the previous index, have been removed from the Rank release schedule.)

### Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

### 1958

- 812-8 From Hell to Texas—Murray-Varisi (C'Scope) June  
828-4 Naked Earth—Greco-Todd (C'Scope) .....June  
825-6 Desert Hell—Keith-Hale (Regalscope) .....June  
827-9 The Fly—Hedison-Owens (C'Scope) .....July  
822-7 Space Master X7—  
Williams-Thomas (Regalscope) .....July  
823-5 Gang War—Bronson-Taylor (Regalscope)....July  
824-3 The Bravados—Peck-Collins (C'Scope) .....July  
829-2 Sierra Baron—Keith-Jason (C'Scope) .....July  
826-8 Wolf Dog—Jim Davis (Regalscope) .....July  
830-0 A Certain Smile—Brazzi-Fontaine (C'Scope) ..Aug.  
820-1 RX Murder—Jason-Goring (C'Scope) .....Aug.  
818-5 Flaming Frontier—Bennett-Davis (Regalscope) .Aug.  
831-8 The Fiend Who Walked the West—  
O'Brian-Evans (C'Scope) .....Aug.  
833-4 The Hunters—  
Mitchum-Wagner-Britt (C'Scope) .....Sept.  
832-6 Harry Black and the Tiger—  
Granger-Rush (C'Scope) .....Sept.  
834-2 Villa!—Romero-Keith-Dean (C'Scope) .....Oct.  
835-9 The Barbarian and the Geisha—  
John Wayne (C'Scope) .....Oct.  
837-5 In Love and War—Wagner-Wynter (C'Scope) Nov.  
839-1 Mardi Gras—Boone-Sands-Crosby (C'Scope) Nov.  
841-7 A Nice Little Bank that Should be Robbed—  
Rooney-Ewell (C'Scope) .....Dec.  
843-3 Frontier Gun—Agar-MacLaine (Regalscope) .Dec.  
842-5 The Roots of Heaven—  
Howard-Greco-Flynn (C'Scope) .....Dec.

### 1959

- 901-9 Inn of the Sixth Happiness—  
Bergman-Jurgens (C'Scope) .....Jan.  
902-7 Sheriff of Fractured Jaw—  
More-Mansfield (C'Scope) .....Jan.  
903-5 Smiley Gets a Gun—Keith Calvert (C'Scope) ..Jan.  
904-3 Rally 'Round the Flag, Boys!—  
Woodward-Newman-Collins (C'Scope) ....Feb.  
907-6 Intent to Kill—Todd-Drake (C'Scope) .....Feb.  
908-4 Alaska Passage—  
Williams-Hayden (Regalscope) .....Feb.  
905-0 I, Mobster—Cochran-Milan (C'Scope) .....Feb.  
906-8 These Thousand Hills—  
Murray-Remick (C'Scope) .....Feb.  
The Remarkable Mr. Pennypacker—  
Webb-McGuire (C'Scope) .....Mar.  
The Sound and the Fury—  
Brynnner-Woodward (C'Scope) .....Mar.  
Diary of Anne Frank—  
Perkins-Shildkraut (C'Scope) (pre-release) .Mar.  
The Lone Texan—Parker Dalton (Regalscope) Mar.  
Compulsion—  
Welles-Varisi-Stockwell (C'Scope) .....Apr.  
Warlock—Widmark-Malone (C'Scope) .....Apr.

### United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Wink of an Eye—Dowling-Kidd .....June  
The Vikings—Douglas-Curtis-Leigh .....July  
Kings Go Forth—Sinatra-Wood .....July  
I Bury the Living—Boone-Bikel .....July  
La Parisienne—Brigitte Bardot .....Aug.  
China Doll—Mature-Hua .....Aug.  
It, the Terror from Beyond Space—Thompson-Smith.Aug.  
The Curse of the Faceless Man—Anderson-Edwards.Aug.  
Gun Runners—Murphy-Albert .....Sept.  
Terror in a Texas Town—Sterling Hayden .....Sept.  
Cop Hater—Robert Loggia .....Sept.  
The Big Country—Peck-Simmons .....Sept.  
Man of the West—Cooper-London-Cobb .....Oct.  
The Fearmakers—Dana Andrews .....Oct.  
Hong Kong Confidential—Barry-Tyler .....Oct.  
The Muggers—Kent Smith .....Nov.  
Ten Days to Tulara—Hayden-Raynor .....Nov.  
The Lost Missile—Loggia-Parker .....Dec.  
Machete—Blanchard-Dekker .....Dec.  
The Horse's Mouth—Alec Guinness .....Dec.  
Escort West—Mature-Stewart (C'Scope) .....Jan.  
Guns, Girls and Gangsters—Mohr-Van Doren .....Jan.  
The Last Mile—Mickey Rooney .....Jan.  
I Want to Live—Hayward-Coolidge .....Jan.  
Separate Tables—Niven-Kerr-Hayworth .....Feb.  
Lonelyhearts—Clift-Loy .....Feb.  
The St. Louis Bank Robbery—Steve McQueen .....Feb.  
Anna Lucasta—Kitt-Davis, Jr. ....Feb.  
Alias Jesse James—Hope-Fleming .....Mar.



## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

### 1957-58

- 5827 The Horror of Dracula—Cushing-Gough .....June  
5829 This Happy Feeling—  
Reynolds-Jurgens (C'Scope) .....June  
5828 The Thing That Couldn't Die—  
Reynolds-Martin .....June  
5830 A Time to Love and a Time to Die—  
Gavin-Pulver (C'Scope) .....July  
5831 Kathy O—Duryea-McCormack (C'Scope) .....July  
5832 Last of the Fast Guns—  
Mahoney-Roland (C'Scope) .....July  
5833 Twilight for the Gods—Hudson-Charisse .....Aug.  
5835 Voice in the Mirror—Egan-London (C'Scope) Aug.  
5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.  
5901 Bend of the River—Reissue .....Aug.  
5902 World in His Arms—Reissue .....Aug.  
5903 Up Front—Reissue .....Aug.  
5904 Mississippi Gambler—Reissue .....Aug.  
5836 Ride a Crooked Trail—  
Murphy-Scala (C'Scope) .....Sept.  
5837 Once Upon a Horse—  
Rowan-Martin (C'Scope) .....Sept.  
5838 Raw Wind in Eden—  
Williams-Chandler (C'Scope) .....Oct.  
5839 The Saga of Hemp Brown—  
Calhoun-Garland (C'Scope) .....Oct.

### 1958-59

- 5901 Blood of the Vampire—Wolfelt-Shelley .....Nov.  
5902 Monster on the Campus—Franz-Moore .....Nov.  
5903 The Light Touch—reissue .....Nov.  
5904 Bend of the River—reissue .....Nov.  
5905 The World in His Arms—reissue .....Nov.  
5906 The Restless Years—Saxon-Dee (C'Scope) ...Dec.  
5907 Appointment with a Shadow—  
Nader-Moore (C'Scope) .....Dec.  
5908 The Mark of the Hawk—Poitier-Hernandez ...Dec.  
5909 Mississippi Gambler—reissue .....Dec.  
5910 Up Front—reissue .....Dec.  
5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.  
5912 The Silent Enemy—British cast .....Jan.  
5913 Money Women and Guns—  
Mahoney-Hunter (C'Scope) .....Jan.  
5914 A Stranger in My Arms—  
Allyson-Chandler (C'Scope) .....Feb.  
5915 No Name on the Bullet—  
Murphy-Evans (C'Scope) .....Feb.  
5916 Never Steal Anything Small—  
Cagney-Jones (C'Scope) .....Mar.  
5917 Step Down to Terror—Drake-Miller .....Mar.  
5918 Imitation of Life—Turner-Gavin-Moore .....Apr.  
The Wild and the Innocent—  
Murphy-Dru (C'Scope) .....May  
Floods of Fear—Keel-Heywood .....May  
The Mummy—English-made .....June  
Curse of the Undead—Fleming-Crowley .....June  
This Earth is Mine—  
Hudson-Simmons (C'Scope) .....July

## Warner Bros. Features

### 1957-58

(321 W. 44th St., New York 18, N. Y.)

- 723 Dangerous Youth—Baker-Vaughan .....June 7  
724 No Time for Sergeants—Andy Griffith .....July 5  
725 Indiscreet—Grant-Bergman .....July 26  
726 Badman's Country—Montgomery-Booth .....Aug. 2  
727 The Naked and the Dead—  
Ray-Robertson (C'Scope) .....Aug. 9

### 1958-59

- 803 Old Man and the Sea—Spencer Tracy  
(special engagements) .....Aug. 23  
801 Wind Across the Everglades—Ives-Plummer..Sept. 6  
802 Damn Yankees—Hunter-Verdon .....Sept. 27  
804 Onionhead—Griffith-Farr .....Oct. 25  
805 From the Earth to the Moon—  
Cotten-Sanders-Paget .....Nov. 1  
806 Enchanted Island—Andrews-Allison .....Nov. 8  
808 Home Before Dark—Simmons-O'Herlihy ...Nov. 22  
808 Auntie Mame—Russell-Tucker .....Dec. 27  
809 Up Periscope—Garner-O'Brien .....Feb. 7

- 810 The Hanging Tree—Cooper-Schell .....Feb. 21  
811 Helen of Troy—reissue .....Mar. 7  
812 Land of the Pharaohs—reissue.....Mar. 14  
813 Rio Bravo—Wayne-Martin-Dickenson .....Apr. 4  
814 A Star is Born—reissue .....Apr. 18  
815 Westbound—Scott-Mayo .....Apr. 25  
816 Born Reckless—Van Doren-Richards .....May 9  
817 Island of Lost Women—Richards-Stevenson .May 16  
818 The Philadelphian—Newman-Rush .....May 30

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

- 3752 Love Comes to Magoo—Mr. Magoo (6 m.) ..Oct. 2  
3603 Kitty Caddy—Favorite (reissue) (6 m.) ...Oct. 9  
3511 Spring and Saganaki—Ham & Hattie (7 m.) Oct. 16  
3802 Rasslin' Ref—Sports (9 m.) .....Oct. 23  
3753 Gumshoe Magoo—Mr. Magoo (6 m.) .....Nov. 6  
3604 Willie the Kid—Favorite (reissue) (7 m.) ..Nov. 6  
3952 Jungle Monarchs—  
Animal Cavalcade (reissue) (10 m.) ....Nov. 20  
3605 Short Snorts on Sports—  
Favorite (reissue) (6½ m.) .....Nov. 20  
3552 Candid Microphone No. 4—  
(reissue) (10½ m.) .....Dec. 4  
3852 A Lass in Alaska—  
Novelty (reissue) (10½ m.) .....Dec. 11  
3606 Rooty Toot Toot—Favorite (reissue) (8 m.) Dec. 18  
3803 Sportsmen's Paradise—Sports (9 m.) .....Dec. 25  
3607 Bon Bon Parade—Favorite (reissue) (8½ m.) Jan. 2  
3754 Bwana Magoo—Mr. Magoo (6 m.) .....Jan. 6  
3512 Picnics Are Fun—Ham & Hattie (7 m.) ....Jan. 7  
3553 Candid Microphone No. 5 (10 m.) .....Jan. 9  
3608 The Emperor's New Clothes—  
Favorite (Reissue) (7 m.) .....Jan. 23  
3853 Aren't We All—Novelty (10 m.) .....Jan. 30  
3609 The Untrained Seal—  
Favorite (reissue) (7 m.) .....Feb. 16  
3804 Aquatic Carnival—Sports .....Feb. 16  
3953 Greyhound Capers—  
Animal Cavalcade (reissue) (8½ m.) ....Feb. 23

### Columbia—Two Reels

- 3402 Flying Saucer Daffy—3 Stooges (17 m.) ....Oct. 9  
3431 Two Roaming Champs—  
Baer-Rosenbloom (reissue) (16½ m.) ...Oct. 16  
3422 Trapped by a Blonde—  
Hugh Herbert (reissue) (15½ m.) .....Nov. 6  
3432 Andy Pays Hookey—  
Andy Clyde (reissue) (18 m.) .....Nov. 28  
3403 Oil's Well that Ends Well—3 Stooges .....Dec. 4  
3441 Wonders of Puerto Rico—Travelark (18 m.) Dec. 11  
3423 The Awful Sleuth—  
Bert Wheeler (reissue) (16 m.) .....Dec. 18  
3140 Captain Video—serial (reissue) 15 chapters .Dec. 18  
3433 Off Again, On Again—  
Shemp Howard (reissue) (16 m.) .....Jan. 16  
3404 Triple Crossed—3 Stooges .....Feb. 2  
3424 The Mayor's Husband—  
Hugh Herbert (reissue) (16 m.) .....Feb. 9

## Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

- C-31 Jerry's Diary—Tom & Jerry (7 m.) .....  
C-32 Slicked-Up Pup—Tom & Jerry (6 m.) .....  
C-33 Nitwit Kitty—Tom & Jerry (7 m.) .....  
C-34 Cat Napping—Tom & Jerry (7 m.) .....  
C-35 The Flying Cat—Tom & Jerry (7 m.) .....  
C-36 The Duck Doctor—Tom & Jerry (7 m.) .....  
C-37 The Two Mousketeers—Tom & Jerry (7 m.) ...  
C-38 Smitten Kitten—Tom & Jerry (8 m.) .....  
C-39 Triplet Trouble—Tom & Jerry (7 m.) .....  
C-40 Little Runaway—Tom & Jerry (7 m.) .....  
C-41 Fit to Be Tied—Tom & Jerry (7 m.) .....  
C-42 Push-Button Kitty—Tom & Jerry (7 m.) .....  
W-61 Cruise Cat—Tom & Jerry (7 m.) .....  
W-62 The Doghouse—Tom & Jerry (6 m.) .....  
W-63 The Missing Mouse—Tom & Jerry (6 m.) .....  
W-64 Jerry and Jumbo—Tom & Jerry (7 m.) .....  
W-65 Johann Mouse—Tom & Jerry (8 m.) .....  
W-66 That's My Pop—Tom & Jerry (7 m.) .....

W-67 Car of Tomorrow—Tex Avery ( m.) .....  
W-68 Magical Maestro—Tex Avery (7 m.) .....  
W-69 One Cab's Family—Tex Avery (8 m.) .....  
W-70 Rock-A-Bye Bear—Tex Avery (7 m.) .....  
W-71 Caballero Droopy—Tex Avery (6 m.) .....  
W-72 Little Johnny Jet—Tex Avery (7 m.) .....  
W-73 TV of Tomorrow—Tex Avery (7 m.) .....  
W-74 Droopy's Double Trouble—Tex Avery (7 m.) ....  
W-75 Little Wisequacker—Barney Bear (7 m.) .....  
W-76 Busybody Bear—Barney Bear (6 m.) .....  
W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...  
W-78 Cobs and Robbers—Barney Bear (6 m.) .....

### Paramount—One Reel

P18-1 Stork Raving Mad—Noveltoon (6 m.) ....Oct. 3  
M18-1 Right of the Bat—Modern Madcaps (7 m.) Nov. 7  
P18-2 Dawg Gawn—Noveltoon (6 m.) .....Dec. 12  
H18-1 Owly to Bed—Herman & Katnip (6 m.)..Jan. 2  
B18-1 Doing What's Fright—Casper (6 m.)....Jan. 16  
P18-3 The Animal Fair—Noveltoon (6 m.) ....Jan. 30  
M18-2 Fit to be Toyed—Modern Madcaps (7 m.)..Feb. 6  
H18-2 Felineous Assault—Herman & Katnip (6 m.) Feb. 20

### Twentieth Century-Fox—One Reel

1958

5809-9 Old Mother Clobber—  
Terrytoon (C'Scope) (7 m.) .....Sept.  
5839-6 Feudin' Hillbillies—  
Mighty Mouse (reissue) (7 m.) .....Sept.  
5810-7 Gaston's Easel Life—  
Terrytoon (C'Scope) (7 m.) .....Oct.  
5840-4 Truckload of Trouble—  
Terrytoon (reissue) (8 m.) .....Oct.  
5811-5 Signed, Sealed and Clobbered—  
Terrytoon (C'Scope) .....Nov.  
5841-2 The Happy Clobbers—  
Terrytoon (reissue) (7 m.) .....Nov.  
5812-3 Sidney's Family Tree—  
Terrytoon (C'Scope) .....Dec.  
5842-0 Happy Valley—  
Terrytoon (reissue) (7 m.) .....Dec.

1959

7901-2 Alaska—Movietone (C'Scope) .....Jan.  
5901-4 Clobber's Ballet Ache—Terrytoon (C'Scope) Jan.  
5931-1 The Racket Buster—Terrytoon (reissue) ...Jan.  
7902-0 Football Roundup—Movietone (C'Scope) ..Feb.  
5902-2 The Tale of a Dog—Terrytoon (C'Scope) ...Feb.  
5932-9 The Super Salesman—Terrytoon (reissue) ..Feb.  
7903-8 Swedish Air Force—Movietone (C'Scope) ..Mar.  
5903-0 Another Day Another Doormat—  
Terrytoon (C'Scope) .....Mar.  
5933-7 Sparky the Firefly—Terrytoon (reissue) ....Mar.  
7904-6 Hawaii—Movietone (C'Scope) .....Apr.  
5904-8 The Flamboyant Arms—Terrytoon (C'Scope) Apr.  
5934-5 The Magic Slipper—Terrytoon (reissue) ....Apr.  
5905-5 Foofle's Train Ride—Terrytoon (C'Scope) ..May  
5935-2 A Sleepless Night—Terrytoon (reissue) ....May

### Universal—One Reel

3911 Jittery Jester—Cartune (6 m.) .....Nov. 3  
3971 Venezuela Holiday—Color Parade (9 m.) .Nov. 3  
3931 Termite from Mars—  
Cartune (reissue (6 m.) .....Nov. 10  
3912 Little Televillain—Cartune (6 m.) .....Dec. 8  
3972 Down the Magdalena—Color Parade (10 m.) Dec. 15  
3932 What's Sweepin'—Cartune (reissue) (6 m.) Dec. 29  
3913 Truant Student—Cartune (6 m.) .....Jan. 5  
3973 Roundup Land—Color Parade (9 m.) .....Jan. 26  
3933 Buccaneer Woodpecker—  
Cartune (reissue) (6 m.) .....Jan. 26  
3914 Robinson Gruesome—Cartune (6 m.) .....Feb. 2  
3934 Operation Sawdust—Cartune (reissue) (6 m.) Feb. 23  
3915 Tomcat Combat—Cartune (6 m.) .....Mar. 2

3974 Safari City—Color Parade (9 m.) .....Mar. 9  
3935 Wrestling Wrecks—Cartune (reissue) (6 m.) Mar. 23  
3916 Yukon Have It—Cartune (6 m.) .....Mar. 30  
3975 Travel Tips—Color Parade (8 m.) .....Apr. 20  
3917 Log Jammed—Cartune (6 m.) .....Apr. 20  
3918 Panhandle Scandal—Cartune (6 m.) .....May 18  
3976 Land of the Maya—Color Parade (9 m.) ..June 1  
3919 Bee Bopped—Cartune (6 m.) .....June 15  
3920 Woodpecker in the Moon—Cartune (6 m.) .July 13  
3977 Below the Keys—Color Parade .....July 13  
3921 The Tee Bird—Cartune (6 m.) .....Aug. 10  
3978 Road to the Clouds—Color Parade .....Aug. 24

### Vitaphone—One Reel

6301 Bowery Bugs—  
Hit Parade (reissue) (7 m.) .....Sept. 13  
6302 An Egg Scramble—  
Hit Parade (reissue) (7 m.) .....Oct. 4  
6303 Wise Quackers—  
Hit Parade (reissue) (7 m.) .....Oct. 25  
6721 Pre-hysterical Hare—Bugs Bunny (7 m.) ...Nov. 1  
6701 Go for Broke—Merrie Melody (7 m.) ....Nov. 15  
6304 Two's a Crowd—  
Hit Parade (reissue) (7 m.) .....Nov. 22  
6702 Hip, Hip, Hurry—Merrie Melody (7 m.) ...Dec. 6  
6305 Canary Road—Hit Parade (reissue) (7 m.)..Dec. 13  
6703 Cat Feud—Merrie Melody (7 m.) .....Dec. 20  
6306 Dog Collared—Hit Parade (reissue) (7 m.) Jan. 3  
6722 Baton Bunny—Bugs Bunny (7 m.) .....Jan. 10  
6704 Mouse Placed Kitten—Merrie Melody (7 m.) Jan. 24  
6307 A Fox in a Fix—Hit Parade (reissue) (7 m.) Jan. 31  
6705 China Jones—Looney Tune (7 m.) .....Feb. 14  
6308 My Bunny Lies Over the Sea—  
Merrie Melody (7 m.) .....Feb. 21  
6723 Hare-Abian Nights—Bugs Bunny (7 m.) ..Feb. 28  
6309 Golden Yeggs—Hit Parade (7 m.) .....Mar. 14  
6706 Trick or Tweet—Merrie Melody (7 m.) ...Mar. 21  
6707 The Mouse that Jack Built—  
Merrie Melody (7 m.) .....Apr. 4  
6310 Scent-imental Romeo—Hit Parade (7 m.) ..Apr. 11  
6724 Apes of Wrath—Bugs Bunny (7 m.) .....Apr. 18

## NEWSWEEKLY NEW YORK RELEASE DATES

### News of the Day

251 Mon. (O) ...Feb. 16	8 Thurs. (E) ....Jan. 29
252 Wed. (E) ...Feb. 18	9 Tues. (O) ....Feb. 3
253 Mon. (O) ...Feb. 23	10 Thurs. (E) ....Feb. 5
254 Wed. (E) ...Feb. 25	11 Tues. (O) ....Feb. 10
255 Mon. (O) ...Mar. 2	12 Thurs. (E) ....Feb. 12
256 Wed. (E) ...Mar. 4	13 Tues. (O) ....Feb. 17
257 Mon. (O) ...Mar. 9	14 Thurs. (E) ....Feb. 19
258 Wed. (E) ...Mar. 11	15 Tues. (O) ....Feb. 24
259 Mon. (O) ...Mar. 16	16 Thurs. (E) ....Feb. 26
260 Wed. (E) ...Mar. 18	17 Tues. (O) ....Mar. 3
261 Mon. (O) ...Mar. 23	18 Thurs. (E) ....Mar. 5
262 Wed. (E) ...Mar. 25	19 Tues. (O) ....Mar. 10
263 Mon. (O) ...Mar. 30	20 Thurs. (E) ....Mar. 12
264 Wed. (E) ...Apr. 1	21 Tues. (O) ....Mar. 17
265 Mon. (O) ...Apr. 6	22 Thurs. (E) ....Mar. 19
	23 Tues. (O) ....Mar. 24
	24 Thurs. (E) ....Mar. 26
	25 Tues. (O) ....Mar. 31
	26 Thurs. (E) ....Apr. 2

### Universal News

(Ed. Note: The following is a corrected listing of the issue numbers since Jan. 1.)

1958

104 Thurs. (E) ...Jan. 1

1959

1 Tues. (O) ....Jan. 6  
2 Thurs. (E) ....Jan. 8  
3 Tues. (O) ....Jan. 13  
4 Thurs. (E) ....Jan. 15  
5 Tues. (O) ....Jan. 20  
6 Thurs. (E) ....Jan. 22  
7 Tues. (O) ....Jan. 27

### Fox Movietone News

18 Tues. (E) ....Feb. 17  
19 Friday (O) ....Feb. 20  
20 Tues. (E) ....Feb. 24  
21 Friday (O) ....Feb. 27  
22 Tues. (E) ....Mar. 3  
23 Friday (O) ....Mar. 6  
24 Tues. (E) ....Mar. 10  
25 Friday (O) ....Mar. 13  
26 Tues. (E) ....Mar. 17  
27 Friday (O) ....Mar. 20  
28 Tues. (E) ....Mar. 24  
29 Friday (O) ....Mar. 27  
30 Tues. (E) ....Mar. 31  
31 Friday (O) ...Apr. 3



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Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

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New York 20, N. Y.

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Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, FEBRUARY 28, 1959

No. 9

## PARAMOUNT DELIVERY OF PROMISED 1959 PROGRAM DOUBTFUL

Last August, Barney Balaban, president of Paramount Pictures, voiced complete confidence in the future of the motion picture industry and announced that his company will include in its 1959 release schedule "at least 20 pictures, and hopefully more, in the million dollar-plus category," augmented by an unspecified number of smaller-budgeted pictures.

This message of Paramount's "affirmation of faith" was ballyhooed to the hilt through a series of world-wide meetings conducted by George Weltner, the company's vice-president in charge of distribution.

Commenting on this glowing announcement in our issue of August 30, 1958, we stated that we could not get too excited about it because of Paramount's failure to deliver what it promised in prior years. As an example, we cited Balaban's announcement, made in October of 1957, that Paramount will start 1958 with "32 important properties, many of them completed or in final production stages," and that it was "ready to move aggressively and quickly to deliver to the box-office every type of product indicating profit potential."

We pointed out, however, that for 1958 the Paramount release schedule listed a total of only 23 pictures (exclusive of 10 reissues). Of these, 12 were strictly low-budget program pictures for the lower half of double bills, and only 11 could be rated as important from the production point of view, though a number of them proved to be less than satisfactory at the box-office.

A look at the Paramount release schedule for the first six months of this year indicates that the company is headed for a repeat performance of its record of non-delivery, despite Balaban's widely-heralded announcement.

The official release schedule, as furnished to us by Paramount, shows that a total of eight pictures (exclusive of 2 reissues) will be released during the first half of 1959. These include "The Buccaneer" and "Tokyo After Dark" in January; "The Trap" and "The Young Captives" in February; "The Black Orchid" in March; "Tempest" in April; "Thunder in the Sun" in May; and "The Hangman" in June. The fact that the company is releasing only one picture per month from March to June is a record of performance that belies its "affirmation of faith."

Of these eight films, "Tokyo After Dark" and "The Young Captives" are low-budget program films, leaving six that fall into the category of what Balaban calls "million dollar-plus" pictures.

This means that Paramount, to keep its promise to deliver at least 20 million dollar-plus pictures in 1959,

will have to put 14 more of them in release during the second half of this year. That it will be able to do so appears doubtful at the present time, even though it has increased its production activities.

It will give us no satisfaction if this prediction proves to be correct, for the exhibitors are badly in need of all the product they can get.

## SUPPORT THIS ALL-IMPORTANT CAMPAIGN

A most impressive array of top talent is scheduled to appear on the annual "Oscar" show of the Academy of Motion Picture Arts and Sciences, which will be held this year on Monday, April 6.

More than 50 of the biggest names in show business are being woven into the 105-minute extravaganza that will be presented at the RKO-Pantages Theatre in Hollywood and broadcast by the combined NBC radio and television networks. It is estimated that the show will be seen and heard by a quarter-billion people throughout the world. Famed writers, choreographers and directors are busily preparing routines for the rapidly growing list of feminine performers, which so far includes Anna Maria Albergheetti, June Allyson, Carroll Baker, Ingrid Bergman, Marge Champion, Cyd Charisse, Barrie Chase, Joan Collins, Rhonda Fleming, Martha Hyer, Shirley Jones, Janet Leigh, Julie London, Sophia Loren, Shirley MacLaine, Jayne Mansfield, Terry Moore, Kim Novak, Millie Perkins, Barbara Rush, Eva Marie Saint, Jean Simmons, Keely Smith, Jan Sterling, Shelley Winters, Natalie Wood and Dana Wynter.

Male stars set for the show as of this week include Eddie Albert, Gower Champion, Maurice Chevalier, Gary Cooper, Wendell Corey, Tony Curtis, Vic Damone, Sammy Davis, Jr., Paul Douglas, Robert Evans, Glenn Ford, Anthony Franciosa, Clark Gable, James Garner, Stewart Granger, Cary Grant, Charlton Heston, Bob Hope, Rock Hudson, Louis Jourdan, Howard Keel, Gene Kelly, Ernie Kovacs, Jerry Lewis, Johnny Mathis, Tony Martin, David Niven, Laurence Olivier, Dick Powell, Vincent Price, Louis Prima, John Raitt, Edward G. Robinson, Mort Sahl, Robert Stack, Peter Ustinov, Robert Wagner and Clint Walker.

Jerry Wald, who is producing the show, believes that the present total of 66 on-stage performers will exceed 100 as additions to the list are being made daily.

As most of you no doubt know, the cost of the telecast-broadcast is being borne once again by the producer-distributors, and every exhibitor in the United States and Canada is being urged to promote and ex-

(continued on back page)

**"The Sound and the Fury" with Yul Brynner, Joanne Woodward and Margaret Leighton**

(20th Century-Fox, March; time, 115 min.)

"The Sound and the Fury" has a fascinating quality that keeps one absorbed in the proceedings, but it is not a wholly satisfying dramatic entertainment and probably will be received with mixed reactions. As a novel, the story brought William Faulkner, its author, considerable critical acclaim, but it is doubtful if this screen version will enjoy the same appraisal. Photographed in CinemaScope and DeLuxe color, and revolving around a once distinguished Mississippi family that had become degenerated, the chief fault with this film adaptation is the fact that neither the complex characters nor their motivations are clearly defined. The most complex character is the one played by Yul Brynner as the adopted son of the family, a hard-bitten man who supports them and who is hated by them all because he rules the household and their personal lives with an iron hand. It is a cryptic characterization, and the reasons for his bitter attitude remains hazy throughout until the closing scene, where it is explained that he had been trying to make one member of the family stand up against anyone, including himself, but this explanation does not strike one as being dramatically significant. Joanne Woodward turns in an effective acting job as a tortured, illegitimate 17-year-old member of the family who despises Brynner and is hungry for physical love and affection, but in her case, too, the motivations are foggy. A most skillful performance is delivered by Margaret Leighton as Miss Woodward's mother, an aging beauty who had lived a sordid life and who returns home to find refuge from a society that had rejected her. Other characterizations include Ethel Waters, as an old Negro housekeeper who keeps the strange family together; Stuart Whitman, as a carnival roustabout who wins Miss Woodward's heart until Brynner shows him up as a phoney; Albert Dekker, as a repulsive storekeeper who employs Brynner and gloats over the family's degeneration; John Beal, as an alcoholic with apparent incestuous longings for Miss Leighton, his sister; Jack Warden, as their idiot, mute brother; and Francoise Rosay, as Brynner's hypochondriacal mother, a mean woman despised by all, including her son. Much of what these characters have to do with the story makes for a lot of sound and some fury but signifies very little dramatically. On the credit side are the excellent production values, particularly the recreation of an old Southern mansion in all its decaying splendor. The color photography is tops.

Briefly, the story, which is episodic, is concerned with the violent conflict between Brynner and members of the family, particularly Joanne, who resents his relentless domination and rebels against his insistence that she attend school. Restless, she becomes involved with Whitman, a muscular carnival worker, and succumbs to his ardent love-making. In the involved events that follow, Joanne looks forward to new-found happiness when Margaret, her mother, whom she did not know, is permitted by Brynner to return home. Her hopes for happiness are shattered, however, when her mother, concerned with her own welfare, lacks the courage to stand up for her against Brynner. Shortly thereafter Brynner discovers Joanne and Whitman in a passionate embrace, chases him off the property and confines her to her room. Defiant, she rifles Brynner's strong box of \$3,000 and rushes to Whitman to run off and get married. Brynner catches up with them and gives Whitman the choice of taking either Joanne or the money, but not both. Whitman quickly elects to take the money, shocking Joanne. Realizing her mistake, Joanne abandons Whitman and returns home with Brynner, sadder but wiser. She tells him that she is through with worthless lovers and wants respect and real love. He accepts her declaration with pride, for he had been endeavoring to make one member of the family stand up on her own two feet.

It was produced by Jerry Wald and directed by Martin Ritt from a screenplay by Irving Ravetch and Harriet Frank, Jr.

Adult fare.

**"The Great St. Louis Bank Robbery" with Steve McQueen and Molly McCarthy**

(United Artists, January; time, 86 min.)

Mediocre program fare is offered in this overlong, low-budget melodrama, which deserves no better spot than the lower half of a mid-week double bill in secondary situations. Despite a title that indicates plenty of movement and excitement, the action is extremely slow-moving and for the most part is given over to tiresome and excessive talk concerning the preparations for the crime, the individual problems of the characters and their unsavory relations with each other. The action does not get moving until the closing reels, when the robbery takes place and the crooks get into a pitched battle with the police, but even this fails to come through the screen with any appreciable sense of excitement. There is nothing impressive about either the direction or the acting:—

Crahan Denton, a professional bank robber, plans to hold up the Southwest Bank of St. Louis along with David Clarke and James Dukes, his accomplices. Steve McQueen, who had never committed a robbery, is brought into the operation by Clarke to drive the getaway car. McQueen, who had once been a football hero, had been expelled from college several years previously for indiscretions with Molly McCarthy, Clarke's sister. In need of money to tide him over until after the robbery, Clarke prevails upon McQueen to borrow \$50 from Molly, who was employed in a St. Louis supermarket. Still in love with McQueen, Molly questions him about his relationship with her brother and comes across evidence that brings her to the realization that they are part of a plan to rob the Southwest Bank. She begs him to give up the idea but to no avail. Bitter, she gets drunk, staggers to the bank and, with her lipstick, scrawls a warning about the pending robbery. Denton, learning of this, compels McQueen to take him to Molly so that he can get her out of town until after the heist. Instead, he kills her secretly. On the following day, the gang puts the robbery plan into the action and all goes well until a clerk manages to press an alarm button. The police arrive at the scene before the gang can escape. In the gun battle that follows, Denton is shot dead trying to escape with a hostage, Clarke commits suicide and a wounded McQueen surrenders. Dukes had escaped in the getaway car, but it is presumed that he, too, will soon be captured.

It was produced by Charles Guggenheim, who co-directed it with John Stix from a screenplay by Richard Heffron.

Adult fare.

**"Gunman from Laredo" with Robert Knapp and Jana Davi**

(Columbia, March; time, 67 min.)

A minor program western, photographed in Columbia color and featuring a cast of unknowns. Revolving around a cowpoke who is fast with a gun and tries to keep out of trouble, but who is framed for a killing and convicted, the chief trouble with the picture is the weak script, for the manner in which he is framed and then tried and convicted strikes one as being ridiculous. The overall pace is somewhat slow, but the action picks up a bit toward the end in a fight between Indians and whites. The direction and acting are of average quality and the color photography is good:—

Robert Knapp, accompanied by Jean Moorehead, his wife, drives his cattle to market. Clarence Straight, a saloonkeeper, and Walter Coy and Jerry Barclay, his brothers, who bore a grudge against Knapp, ambush him on the desert near Laredo. They slay his wife and leave Knapp for dead, but he survives the attack and heads for Laredo and revenge. One of Straight's henchmen tries to stop Knapp from entering the town and he is shot dead when he draws against him. Knapp is framed for his murder, tried and convicted to a long jail term. Sent to the penitentiary, he breaks out and heads back to Laredo. En route, he rescues Morina Zoltah, an Indian girl, from a brave who had kidnapped her from a neighboring tribe. Knapp kills the brave in self-defense. Traveling across the desert together, Knapp and Morina fall in love, but they find themselves pursued by the dead brave's



tribesmen. Upon reaching the outskirts of Laredo, Knapp finds Paul Birch, the marshal, and several of his deputies waiting for him. Birch, who had been notified of the jail break, arrests him reluctantly, for he knew that Knapp had been framed. Moreover, he disliked Straight but could not find a legal way of running him out of town. As the party heads for Laredo, they are attacked suddenly by the Indians who had been following Knapp and Morina. Knapp kills their chief in a duel, causing the others to scatter. Birch then allows Knapp ten minutes to see Straight, who is killed along with his brothers in a showdown. It ends with Birch permitting Knapp and Morina to escape to the safety of Mexico.

It was produced and directed by Wallace MacDonald from a screenplay by Clark E. Reynolds. Family.

**"The Shaggy Dog" with Fred MacMurray,  
Jean Hagen and Tommy Kirk**  
(Buena Vista, April; time, 104 min.)

This Walt Disney presentation should go over pretty well with the general run of young and adult movie-goers, for it is a consistently amusing and, at times, hilarious live-action comedy-fantasy about a modern teenaged boy who turns into a shaggy sheep dog on an on-and-off basis and uncovers a spy ring. It is, of course, a far-fetched, unbelievable tale, but those who accept it for what it is should find it enjoyable, for the most is made of the different zany situations. A comical running gag throughout the proceedings concerns the encounters between the "dog" and a police officer, who dares not report that the animal talks and behaves like a human being lest others think that he is out of his mind. The situation where the dog appropriates the officer's patrol car and he reports this fact to his unbelieving superior is uproariously funny. Tommy Kirk does good work as the teenager who turns into a dog, and an amusing portrayal is delivered by Fred MacMurray as his bewildered father. Some pleasing youthful romantic interest is provided by Annette Funicello and Roberta Shore as teenaged rivals for Tommy's favors. The photography is sharp and clear:—

While visiting a museum in his town, 16-year-old Tommy Kirk accidentally comes into possession of a medieval ring that has magic powers and transforms him into a large sheep dog similar to the one owned by Roberta Shore, a new and pretty teenaged neighbor. Her pet vanishes into thin air when Tommy becomes a "dog," and reappears when he returns to human form. Terrified, Tommy reveals his plight to Kevin Corcoran, his little brother, who is delighted, but he hides from Jean Hagen his mother, and MacMurray, his father, a mailman who hated dogs. He takes refuge with Roberta, who mistakes him for her own pet. After several hours as a dog, Tommy suddenly finds himself transformed back into a human being. He attends a dance that evening and, while dancing with Roberta, slowly begins changing back to a dog. He hides before the change becomes complete and again takes refuge in Roberta's house. There, he overhears her father and another man plot to steal something from a missile plant nearby. Realizing that they are spies, he decides to inform his father. MacMurray collapses when he hears his son's voice coming from a dog. In the whacky events that follow, the authorities think that MacMurray is a psychopath when he tries to warn them about the spies and explains that he had gotten the information from his son, who had turned into a dog. Meanwhile, the spies learn that they had been found out and head for the waterfront in a speeding car. Tommy, still in the form of a dog, gives chase in his old jalopy, which is stopped by a patrol car. Undaunted, he steals the patrol car to continue the chase and is instrumental in helping the police capture the spies before he turns back into a human being. It ends with Roberta's dog being acclaimed as a hero and with Tommy keeping his mouth shut lest every one think that he is zany.

It was directed by Charles Barton from a screenplay by Bill Walsh and Lillie Hayward, suggested by "The Hound of Florence," by Felix Salten.

Family.

**"Some Like It Hot" with Marilyn Monroe,  
Tony Curtis and Jack Lemmon**

(United Artists, March; time, 120 min.)

Producer-director Billy Wilder has fashioned an uproarious laugh riot in "Some Like It Hot," which should prove to be a top box-office grosser, not only because of the potent marquee value of the stars, but also because of the picture's outstanding entertainment values. Set in the prohibition era and against a Chicago gangland background, the fast-paced, sophisticated comedy-farce revolves around the whacky adventures of two young musicians who inadvertently witness a Valentine's Day-type gangster massacre and who masquerade as members of an all-girl jazz band to escape being silenced by gangster machine guns. The idea of men masquerading as women is not, of course, a novel comedy idea, but the broad situations that have been concocted are extremely funny and will provoke hilarious laughter. As a matter of fact, the laughter at a sneak preview of the picture in New York was so loud and prolonged that it drowned out much of the bright and amusing dialogue. Jack Lemmon and Tony Curtis are excellent as the disguised musicians, as is Marilyn Monroe as a naive ukulele player and singer with the band, who becomes romantically involved with Curtis while he is not in disguise and who is his bosom pal while he is in female attire. There are many riotously funny situations, such as the one in which Lemmon in a nightgown, along with Miss Monroe and several of the other girl musicians, get involved in a drinking party in the cramped quarters of his upper Pullman berth. Roisterously amusing also are the scenes in which Miss Monroe makes violent love to Curtis in a desperate effort to arouse his ardor, and in which Lemmon, disguised as a girl, is romanced by Joe E. Brown, who is vastly comical as a middle-aged millionaire playboy. In lesser roles, George Raft is perfect in a tongue-in-cheek portrayal of a gangster leader, and Pat O'Brien is most effective as a Federal agent. The black-and-white photography is first-rate:—

Curtis and Lemmon, musicians in a speakeasy operated by Raft, find themselves unemployed when the place is raided by O'Brien on a tip from George E. Stone, a rival gangster leader. In swift retribution, Raft and his henchmen massacre Stone and his associates in their garage hideout. The massacre is witnessed accidentally by Curtis and Lemmon, who flee before the machine guns can be turned on them. Fearing that Raft will soon find and eradicate them as the only witnesses to the crime, the boys masquerade as women and join an all-girl orchestra headed for a Miami Beach engagement. En route, they share a Pullman with other members of the group, all shapely females, including Marilyn, who becomes their close friend. When they arrive at a swank hotel in Florida, Lemmon becomes involved with Brown, a millionaire yachtsman, who starts to woo him. Curtis, who had fallen for Marilyn, prevails upon Lemmon to keep Brown occupied on shore so that he (Curtis) could impersonate the playboy and lure Marilyn to his yacht. Marilyn fails to recognize Curtis in male attire and she sees in him the answer to her dreams of security and future happiness. Both boys have to make some fast and furious changes to continue the masquerade, but complications arise when the hotel is invaded by a convention of top gang leaders, including Raft's mob—the very killers from whom the boys had fled. The gangsters see through their disguise and they become the objects of a hot slapstick pursuit. In the resultant confusion, they escape with Marilyn and Brown aboard the latter's yacht while the police close in on the hoodlums. Curtis confesses his hoax to Marilyn but it does not affect her love for him. When Lemmon admits his deceit to Brown and reveals that he is a man, the whacky millionaire shrugs this information off with a remark that is extremely funny.

It was produced and directed by Billy Wilder from a screenplay written by himself and I. A. L. Diamond.

The film is a bit too sophisticated for the very young.

plot "Oscar" night to give it the widest possible public interest.

By this time every exhibitor should have in his possession a special 8-page "Oscar" night press book that fully explains why this telecast-broadcast, which will be presented without a single commercial, is the industry's biggest annual public relations event and why each exhibitor should identify himself with it.

Exhibitor committees have been set up in all exchange areas and the services of film company field exploitation men are being made available to theatre owners to help them in campaigns to publicize the telecast.

This is an event that calls for the full cooperation of every person who makes his or her livelihood in the industry and it should not be necessary to plead with any one to contribute a full share of effort.

### DISNEY "BEAUTY" POLICY CRITICIZED

Walt Disney's sales policy on "Sleeping Beauty" has been strongly criticized by Edward M. Lider, president of Independent Exhibitors, Inc., National Allied's New England unit, who had this to say to all exhibitors in a current organizational bulletin:

"Walt Disney's 'Sleeping Beauty' is opening around our country in a few exclusive engagements because of the endeavor on his part to play only 70 mm. equipped houses in order, no doubt, to recoup his large investment in the picture. By these limited engagements he can get a high percentage of a very high admission price. And congratulations, Mr. Disney, on the big openings!

"But let's analyze it. For more than a decade Walt Disney has created a magical name for himself and his products in the minds of little tots all over the U. S. and elsewhere, and he has made millions of dollars by placing his cartoon features and regular features in practically all of the theatres—and the owners of these theatres have made money on his great talent. He is where he is today because he has drawn from the mass market—he has reached the masses through a mass play-off on new pictures and reissues at low admission prices. Parents and children in hamlets and towns all over the world revere his name.

"We theatre operators (drive-in and conventional) always could plan on a Disney feature during no-school weeks in the winter and on other weeks. But not so this year—we cannot touch Disney now. We do not know when we 35 mm. theatres will be able to play 'Sleeping Beauty.' 'Sleeping Beauty' could have gone into the old loyal friends' theatres—those customers who helped make him—at regular admission prices, and he should have done quite well. Perhaps he will do better in 70 mm.—perhaps worse. One sure thing—he has deserted us, his regular customers, for the new ones, the 70 mm. houses, and more important, he has deserted us at a time when we needed him the most. There just isn't a no-school week picture around and darned few good films with the pre-selling of 'Sleeping Beauty.' Incidentally, many of his regular customers have invested in 4-track magnetic sound. He could have gotten desired results there. How great it would have been to have opened in 450 or 600 theatres this week instead of 10 or 20. 'Old Yeller' did o.k. in optical all over the U. S. in our theatres.

"And equally important, Mr. Disney has deserted and disappointed millions of his little fans in every town and village—the kids who have looked forward to seeing this picture in their local theatres, as they have done many, many times before. Not all of those can afford 90c nor their parents \$1.50 or \$1.25. I think he will do well, but I am fairly certain of one thing—he's not going to play to the same people and kids who have made him rich and famous, and who have loved his former films. Has he let the public down by trying to erect a monument to himself?

"If he really wanted to recoup his investment and make a profit, he should be playing in hundreds and eventually, soon, in all of the theatres, so that patrons everywhere could go to their customary local theatre instead of having to drive 50 miles or so to the 70 mm. house and pay through the nose. Or they'll have to wait for the 35 mm. version, whenever Disney lets it go. This hurts everyone and makes a 2nd class citizen out of the small theatre and its owner. What do we tell our small fry in the smaller cities and towns?

"70 mm. theatres are for the most part small theatres in big cities at the moment—so only a handful can see the picture, even on a long run. The disappointed fans may very well resent the switch in policy of Mr. Disney, although the critics will flatter him.

"And so there is gloom today—has another Hollywood creator succumbed to the egotistical dream of establishing for all time a monument to himself, yet placing himself out of the reach of his customers and fans? So he has a roadshow, 70 mm., 6 tracks and 90c for kids—so what? I guess he doesn't need us now.

"I urge, Mr. Disney to listen to the plaintive call of the children of America: 'Daddy, please take me to see "Sleeping Beauty."' Daddy answers, 'I can't, not at this time.'"

### THE KIND READERS

Dear Mr. Harrison:

I would like to thank you for the honest down-to-earth picture reviews that you have been giving your readers.

This information has been very valuable to me in respect to buying and booking of pictures from the various film companies.—Joe Dydzak, General Manager, Dydzak Drive-In Theatre Ltd., Hamilton, Ont., Canada.

\* \* \*

Dear Mr. Harrison:

Today it is more necessary than ever to keep our files of your valuable Reports right up to date.

At the present time, the ordinary mail takes six weeks to arrive here, and I would like to arrange with you that in the future all copies of your Reports be air-mailed to us.—G. Curwen, Director, Palais Pictures Pty. Ltd., Melbourne, Australia.

\* \* \*

Dear Pete:

Thank you for your constructive comments and for reprinting our fact sheet on censorship.

I realize that we all have things to answer for but, as you suggest, censorship is not the cure for any of them.

All Power to you and best wishes.—Kenneth Clark, Vice-President, Motion Picture Association of America, Washington, D.C.



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United States .....\$15.00  
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Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
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New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

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Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, MARCH 7, 1959

No. 10

## JOINT TOLL-TV COMMITTEE TO SUPPORT HARRIS BILL

An all-out, unified exhibitor campaign against pay-TV was assured this week when the Joint Committee on Toll-TV, which is representative of all exhibitor organizations, met in Washington, D.C., last Sunday night and unanimously voted to vigorously support the Harris Bill, which would outlaw both cable and broadcast pay-TV in the home.

The meeting was presided over by Philip F. Harling, co-chairmen of the Committee, who announced the complete unity for the campaign and said that plans were drawn up for an immediate drive to raise \$100,000, which the Committee has budgeted as the minimum necessary for its support of the Harris Bill.

"The unity we had when the Joint Committee was first organized almost six years ago, and again evidenced when Toll-TV was recognized by ACE as a project vital for exhibition, has again been demonstrated by the Joint Committee," said Harling. "The Committee recognizes that passage of the Harris Bill could successfully culminate our many years of work by providing the basis in law for outlawing cable as well as broadcast pay-TV as being against the public interest. The Committee has therefore directed that its entire energy be devoted to assisting the passage of the Harris Bill."

Harling added that the \$100,000 budget would cover retention of the necessary legal, engineering, economic and public relations staff for the work that would be undertaken immediately to prepare for the hearings on the Harris Bill, which should be held within the next 30 days in Washington by the House Committee on Foreign and Interstate Commerce, of which Representative Harris of Arkansas, author of the bill, is chairman.

A briefing on the import of the Harris Bill was given to the Committee by Marcus Cohn, Washington attorney of the firm of Cohn and Marks, who has been retained by the Committee as its special counsel for the campaign.

Of the fifteen Committee members who attended the meeting, only one, Wilbur Snaper, represented National Allied. The others were TOA representatives, who were present in Washington for the TOA mid-winter board meeting.

Harling, however, read into the record letters from Solomon Strausberg of the Metropolitan Motion Picture Theatres Association, Morton Sunshine of the Independent Theatre Owners Association of New York, Ralph McLanalan of the Kentucky Theatres

Association and Harry C. Arthur of the Southern California Theatre Owners Association, all members of the Joint Committee, expressing regrets because of their inability to attend the meeting personally but placing their organizations on record as completely supporting the Committee's aims and campaign.

The immediate work for the Committee, said Harling, included solicitation of all exhibitors; organization of witnesses to appear at the Harris Bill hearings; approach to labor, veteran, women's and other civic groups who have already contacted the committee with requests to participate in the hearings in order to record their opposition to subscription television; and to solicit further Congressional support for the bill.

Harling emphasized that the Committee's campaign covered cable as well as broadcast pay-TV, and that the Harris Bill was being supported because it includes a prohibition against pay-TV in both forms for which a fee would be charged for reception of programs "in the home."

It is significant to note that the meeting apparently was boycotted by Trueman T. Rembusch, who is the other co-chairman of the Joint Committee and who has voiced strong opposition to the Committee supporting legislation that would ban all forms of pay-TV excepting theatre pay-TV. The Harris Bill, as emphasized by Harling, seeks to outlaw toll-TV "in the home."

As reported in the January 17 issue of this paper, Rembusch believes that Committee support of such legislation "can well lead to a discrediting of all exhibition in Washington as seeking selfish legislation." Moreover, Rembusch feels that support of such legislation would place exhibition in a contradictory position due to exhibitors who have installed pay-TV equipment in their theatres, and that such a contradictory position may very well throw Congressional sympathy to the side of the subscription television proponents. This in turn could result in their taking over the free air waves, thereby wrecking exhibition nationally.

Rembusch's opposition is logical and well taken. If exhibition is to make out a strong case against cable pay-TV as well as broadcast pay-TV, it must not leave itself open to the charge of seeking to retain for itself what it would deny to others.

The Joint Committee should either confine its opposition to pay-TV that uses the free air waves or straightforwardly include theatre television if the opposition is extended to cable pay-TV.

**"Tank Commandos" with Robert Barrow,  
Maggie Lawrence and Wally Campo**  
(*Amer. Int'l, March 11; time, 81 min.*)

A fair program war melodrama, which is being offered on a double-bill package with "Operation Dames." Like most low-budget pictures of its kind, this one, too, has considerable action and suspense, but it is somewhat lacking in appreciable human interest. There are, however, several poignant situations that center around Donato Faretta, as a 12-year-old Italian war orphan, who guides an American demolition patrol to their objective only to be killed in the process by a Nazi patrol. Since the youngster has a pleasing personality and a sympathetic role, the spectator shares the heartbreak of the GI's over his death. Most of the battle scenes are made up of library clips, but these have been edited into the staged action to good effect. The direction and acting are competent, and the photography fair:—

With the American forces in Italy stopped by a strong German offensive, a demolition patrol, headed by Robert Barrow, is assigned to penetrate into enemy territory to search for an underwater bridge, which was being used by the Nazis to move their heavy equipment to the battlefield. The patrol's effort to get by the German lines are repulsed with disastrous results, and the men are forced to return to their own positions, bleeding from the wounds of defeat. They regroup for another assault and, with their departure set for just before dawn, the battle-torn men find themselves with a few free hours in which to clear the stench of war from their parched throats with good Italian wine and to live a life of passion in a dead city of street walkers and naked buildings. Just before dawn, the men move out toward their objective, led by little Donta, who was familiar with the area. He leads them through a maze of sewers that ran through the German-held part of the city. A shot suddenly rings out from the stinking depths and the Italian lad falls dead into the sewer's slime. The squad soon encounters a German patrol and, after a bloody battle, move forward with only four men left in their ranks and with only their determination as a guide. When they come upon a fork in the tunnel, they split up in pairs to follow both routes. Barrow and Wally Campo, traveling together, reach the river. Swimming underwater, they attach their bombs to the bridge and demolish it. Meanwhile their colleagues are trapped and killed by a Nazi patrol. It ends with Barrow and Campo making their way back to their own lines in time to witness a victorious Allied advance.

It was written, produced and directed by Burt Topper.

Unobjectionable for the family.

**"Operation Dames" with Eve Meyer  
and Chuck Henderson**

(*Amer. Int'l, March 11; time, 74 min.*)

A passable program melodrama. Like "Tank Commandos," with which it is being sold in a package, this story, too, has a war background, but it deals mostly with sex implications. The action unfolds in Korea and revolves around a troupe of USO enter-

tainers, principally girls, who find themselves trapped behind enemy lines along with an American patrol. The manner in which they make their way back to the safety of the American lines offers some moments of excitement and suspense, but the proceedings on the whole are not too convincing. This is particularly true of the way in which the girls and soldiers take time out to fraternize romantically and put on a song-and-dance routine in the face of the supposed dangers that confront them. One situation in which Eve Meyer, the voluptuous female lead, is shown almost nude, lends itself to sensational exploitation and no doubt will be used in that fashion to put the picture over. The direction, the acting and the photography are of average quality:—

Eve, a famous pin-up girl, heads a USO troupe entertaining American soldiers in Korea. As she and other performers board a transport truck for the next show at Pongee, Joe Maierhouser, a Colonel, bids them goodbye. Several hours later, Maierhouser frantically and unsuccessfully tries to locate them to warn them that enemy troops had broken through the battle lines. Unaware of their predicament, the performers suddenly find themselves attacked by enemy scouts but manage to escape. They encounter a GI patrol, which had also been trapped because of the sudden change in battle lines. Chuck Henderson, a tough sergeant, commands the patrol. The two parties join forces and before long friendships are struck up between the girls and the soldiers. Particularly close is the one between Eve and Henderson. While Henderson is standing guard one night, Eve goes out to meet him. She is followed by an idealistic soldier who starts a fight with Henderson when he sees her in his arms. An attack by an enemy scout interrupts the fight and both Americans overpower and kill him. In the course of events, an enemy patrol attacks the group and a number of the GI's are killed before the enemy is routed by Byron Morrow, an old-time entertainer, who loads himself with hand grenades and sacrifices his life to become a "human bomb." After several more harrowing skirmishes, during which the Americans befriend a little war orphan, they make their way back to the safety of their own positions.

It was produced by Stanley Kallis and directed by Louis Clyde Stoumen from a screenplay by Ed Lakso, based on a story by the producer.

Adult fare.

### CANADA POINTS THE WAY

Under date of February 20, Richard T. Lochry, president of the Allied Theatre Owners of Indiana, sent the following letter to the executive committee of the American Congress of Exhibitors:

"Indiana is a disaster area as to the motion picture industry. Figures nationally show a slight boxoffice increase for 1958 over 1954. Indiana boxoffice, indoor and outdoor, in 1958 is down  $\frac{1}{3}$  under 1954. The total number of theatres in Indiana have decreased 49%, 1958 under 1950. Projection of figures forecast another 20% decrease next year.

"As head of ACE, the all-exhibitor body to preserve exhibition nationally, we appeal to you—as state and municipal bodies appeal to the President of the United States under disaster conditions—to seek



immediate assistance from the motion picture distributors and producers to grant all Indiana exhibitors a 50% moratorium discount on all film contract terms for a period of one year.

"Recognition of Indiana's exhibition plight has already been given by the Indiana State Board of Tax Commissioners by accepting a formula for reduction of real estate assessments on theatres up to 50% based on decline in admissions between 1949 and 1958. At present a bill is receiving very sympathetic consideration in the Indiana legislature giving a 75% reduction in gross income tax on theatre box-office receipts. These tax savings alone will not prevent an additional 45 to 50 theatres from closing in Indiana in 1959. Assistance from distribution and production is imperative.

"The conception and spirit of ACE was to preserve exhibition nationally and locally. We therefore ask you to seek an immediate meeting with the heads of production and distribution requesting their support of our position.

"Attached are statistical data showing the plight of exhibition in Indiana. *Please help us.*"

Apropos of the appeal of the Indiana exhibitors for assistance, the executive committee of ACE will do well to make a close study of machinery that has been set up by the Motion Picture Industry Council of Canada to handle the problem of what is designated as "distressed theatres" in that country.

The industry in Canada has two national organizations—the National Committee of Motion Picture Exhibitors Associations of Canada and the Motion Picture Industry Council of Canada. The member organizations of the former represent almost all the organized theatres in the Canadian industry, both independent and circuit, while the latter organization represents these exhibitor groups as well as distributors, producers, equipment dealers, laboratories, etc.

According to information furnished to this paper by H. C. Deacon Main, who is secretary-treasurer of both national groups and vice-chairman of the Council's Intra-Industry Relations Committee, the Canadian motion picture industry has managed to preserve a high degree of harmony because of a willingness to straighten out problems around the table.

In connection with the "distressed theatres," a report submitted to the Council by Mr. Main in behalf of his committee discloses that the following machinery was set up to deal with the problem, after first gaining the approval of the distributing companies' general managers, who expressed a willingness to make concessions in cases of genuine hardship:

An exhibitor who needs help in adjusting film rentals because of a "distressed" condition applies to the theatre association in his area for assistance. The association then obtains from the complaining exhibitor all the necessary facts and figures concerning his operating expenses (exclusive of film rental), his average weekly gross, his gross for the last 12 months, the names of the film companies with whom he has contracts, the film company or companies from whom adjustments are wanted, and other pertinent facts. Armed with this information, the association makes an attempt to handle the matter with the local exchange manager concerned. If this approach is unsuccessful, the association submits the problem to the Intra-Industry Relations Committee which, after

study of the recommendations and findings of the association, presents the problem to the general managers of the distributing companies.

The report makes clear that the machinery has been set up to help exhibitors who are in genuine trouble and that it cannot be used by an exhibitor to cut down film rentals if no real hardship exists. Moreover, the report cautions the associations not to confine themselves to any particular weekly gross minimum in the handling of complaints. "In a very small situation," adds the report, "an exhibitor may be able to make a satisfactory profit on a gross of \$300 per week. On the other hand, an exhibitor grossing \$400 per week in a town where operating costs, other than film, are higher, may find himself in trouble."

That this plan is proving workable in Canada may be traced to the fact that exhibitor complaints of a general nature are neither considered nor submitted to the Canadian distribution chiefs. In all cases the machinery deals with specific companies and specific problems.

Insofar as ACE is concerned, its distributor-exhibitor relations program deals with problems of a general nature. This is necessary and desirable, for if such problems can be either solved or alleviated it would bring relief to exhibition as a whole. But this will take time and patience and is of no help to many individual exhibitors who are badly in need of immediate and practical relief to save themselves from going under.

In short, pending possible settlement of overall issues that affect distributor-exhibitor relations in this country, some machinery must be set up to take care of genuine hardship cases at once. The Canadian plan points the way and the ACE executive committee should lose no time in endeavoring to establish a similar arrangement in the United States.

### LOCAL ADMISSION TAX RELIEF

Charles E. McCarthy, information director of the Council of Motion Picture Organizations, reported this week that fourteen Pennsylvania cities have repealed the local admission taxes, ranging from 5 to 10 per cent, since COMPO started its continuing survey of state and local admission taxes a little more than two years ago.

Seven of these cities, including Hazleton, Lancaster, Philadelphia, Shamokin, Sunbury, Williamsport and Wilkes-Barre, dropped their taxes at the beginning of this year. The others, including Bethlehem, Bradford, Butler, Connellsville, McKeesport, Nanticoke and Pittston, has rescinded their local admission taxes previously.

"This tax relief was obtained," McCarthy said "through the persistent and concerted efforts of local exhibitors. In some cases, where theatre closures were threatened unless tax relief was granted, exhibitors were aided in their campaigns by local merchants who realized the importance of the theatres to their communities, not only as an entertainment medium but as a stimulus to other lines of business. I hope that exhibitors in other cities, who are still plagued with these discriminatory taxes, will be encouraged by the success of Pennsylvania exhibitors in pushing their campaigns for repeal. COMPO will lend assistance wherever necessary."

## THE TOA MID-WINTER BOARD MEETING

The following is a resume of the joint meeting of the board of directors and executive committee of the Theatre Owners of America, held at the Mayflower Hotel in Washington, D.C., on March 1 and 2:

Heard a call from A. Julian Brylawski, chairman of the TOA National Legislation Committee, for a united industry campaign against pending minimum wage legislation, which he feels will include theatres in the law coverage for the first time. (Acting on Brylawski's warning, and following up a directive of the TOA board, George Kerasotes, the organization's president, announced on Thursday the formation of a Minimum Wage Committee to conduct a grass-roots campaign to impress Congress with the necessity of specifically exempting theatres from the pending legislation.)

Unanimously voted that the TOA should continue its support of the Joint Committee on Toll-TV, which is now undertaking, on an industry-wide basis, the campaign to outlaw through legislation all forms of pay-TV.

Reaffirmed its desire for an early start this Spring of the radio portion of the national business building campaign, after hearing a report from Ernest G. Stellings, TOA's board chairman, that exhibition has raised sufficient money for the radio phase.

Heard a report from Irving Levin, president of the Northern Theatre Owners Association, and chairman of the International Film Festival, which will be held in San Francisco from November 11 to 24, and again went on record as urging the industry to support the Festival.

Announced that the organization will hold its 1959 convention at the Sherman Hotel in Chicago from November 8 to 12, at which time it will stage a trade show in conjunction with the National Association of Concessionaires. It also announced that the 1960 convention will be held at the Ambassador Hotel in Los Angeles, Calif., on September 11-17.

Passed a resolution endorsing ACE and urging all exhibitors to support it, after hearing a report from S. H. Fabian, ACE's chairman, on the organization's program and projects.

Heard a report by Robert J. O'Donnell, chairman of its Army-Navy Pre-Release Committee, who felt that considerable progress was being made in the effort to find a formula by which military theatres will play pictures after they are shown in the commercial theatres in their area.

Listened to a report by Philip F. Harling, Chairman of its Small Business Administration Committee, who stated that TOA will have to continue to press for less stringent SBA regulations in order to induce that Government agency to open up broad avenues of credit for the nation's theatres to enable them to carry out rehabilitation programs.

On Monday morning the TOA delegates visited their Congressmen and Senators to discuss pay-TV, minimum wage legislation and Army-Navy pre-release, and on Monday evening TOA was host to these legislators at a reception.

Press releases covering the activities at the two-day meeting made no mention of any action or discussion on such problems as trade practices, post-1948 pictures to television, changes in the decrees and other similar vital questions that currently face

exhibition, but since all such matters are covered by the ACE program, which has been endorsed by TOA, it can be presumed that the organization intends to limit itself to the development and furtherance of that program.

## 20th-FOX CONTINUES ROLE AS DEPENDABLE SOURCE OF PRODUCT

With exhibitors plagued by the problem of obtaining sufficient quality product to fill their needs, the announcement that 20th Century-Fox will release a minimum of two "blockbusters" per month for the remainder of the year is indeed welcome.

In making the announcement this week, Alex Harrison, the company's general sales manager, listed twelve CinemaScope features that have definitely been set for release during the six-month period from April through September. In addition, the company will release "The Diary of Anne Frank," which will be presented as a roadshow attraction with its world premiere scheduled to be held in New York on March 18, and "South Pacific," the Rodgers and Hammerstein musical, which is finishing its roadshow engagements and is scheduled for national release in July.

The six months' releases announced by Harrison include the following:

**April:** "Warlock," based on Oakley Hall's novel, with Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone and Dolores Michaels. "Compulsion," based on Myer Levin's best-selling novel, with Orson Welles, Bradford Dillman, Dean Stockwell and Diane Varsi.

**May:** "Woman Obsessed," based on the novel by John Mantley, with Susan Hayward, Stephen Boyd, Theodore Bikel, Ken Scott and Barbara Nichols. "Say One for Me," with Bing Crosby, Debbie Reynolds, Robert Wagner and Ray Walston.

**June:** "The Man Who Understood Women," based on Romain Gary's novel, "Colors of the Day," with Henry Fonda, Leslie Caron, Cesare Danova, Myron McCormick and Conrad Nagel. "Holiday for Lovers," based on Ronald Alexander's play, with Jane Wyman, Clifton Webb, Paul Henreid, Gary Crosby and Jill St. John.

**July:** "South Pacific," with Rossano Brazzi, Mitzi Gaynor, John Kerr and France Nuyen. "Blue Denim," based on the play by James Leo Herlihy and William Novel, with Carol Lynley playing the role she originated in the Broadway stage presentation, and a stellar cast. "The Love Maniac," an original story by Ray Murphy, featuring an important cast of young people.

**August:** "Casino," based on Steve Fisher's best-selling novel, "No Time Limit," with Richard Widmark. "The Alaskans," with John Wayne, Robert Mitchum and others.

**September:** "The Blue Angel," based on the novel by Heinrich Mann, co-starring May Britt and Curt Jurgens. "The Best of Everything," based on the current best-selling novel by Rona Jaffe, with an all-star cast.

We've said it before and it bears repeating again: 20th Century-Fox does not merely lend lip service to its statements about faith in the future; it does something about it, as evidenced by the important pictures that come from it in a steady flow, while other companies (United Artists excluded) play it safe with decreased production and release schedules.



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Yearly Subscription Rates:

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New York 20, N. Y.

A Motion Picture Reviewing Service  
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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, MARCH 14, 1959

No. 11

## A CONSTRUCTIVE REALIGNMENT OF SALES FORCES

To attain better efficiency and to assure the future success of the company, 20th Century-Fox has announced plans to reorganize its distribution set-up.

Alex Harrison, the company's general sales manager, stated at a trade press conference this week that, after two years of careful study, it has been found that one of the principal weaknesses in the present 20th-Fox distribution organization is the fact that the branch managers do not have enough local autonomy.

To correct this condition, the company plans to eliminate all supervision in the field by reassigning all its district managers to the position of branch managers, in which capacity they will have complete local autonomy to meet conditions peculiar to their territories, subject, however, to the directives of the home office. Present branch managers who will be affected by these changes either will become assistant branch managers or will be absorbed elsewhere in the organization, if possible.

Harrison made it clear that these "streamlining" plans do not envision the elimination of any exchanges. He added that, though the company is constantly seeking ways and means to effect economies, the main reasons for the reorganization plans concern efficiency of operation, better service to the exhibitors, and strengthening of distribution agreements.

20th-Fox's decision to grant complete local autonomy to its branch managers is a sound and constructive move, one that will be welcomed by many exhibitors who long have urged that the distributors follow such a policy.

As stated before in these columns, much of the tension that exists between exhibition and distribution stems from the fact that sales policies set by the home offices of the distributors take no recognition of ever-changing conditions within different areas, nor do they take into consideration the fact that a top-bracket picture may be highly successful in one situation but only mediocre in another.

Still another factor that is not given due consideration by the distributors' home offices in setting sales policies is that certain pictures that are patronized heavily in the large cities have little appeal in small-town and rural areas. Moreover, subsequent-run theatres in the large cities are often affected by the abnormal extended playing time given to a picture in the first-run theatre — a condition that not only milks the subsequent-run theatre of the extra attendance it might have enjoyed but also serves frequently to reduce its regular patronage.

Because of these and other factors that are peculiar

to a local area, the branch manager naturally is in a better position to formulate a local sales policy, designate allocations and handle adjustments and disputes.

In June of 1955, Jack Kirsch, president of Allied Theatres of Illinois, sent a letter to all the general sales managers of the distributing companies, recommending that they grant broad and complete local autonomy to their branch managers. After citing reasons that are similar to those we have stated, Kirsch had this to say in his letter:

"It is my opinion that each film company has a great monetary investment in its branch managers but do not back up this investment commensurate with the kind of authority which they should have if they are to meet up to their actual and real responsibilities. Granting local autonomy would place the branch manager in a position of greater trust and responsibility. If he isn't worthy of this authority then he isn't worthy of the position he holds.

"I sincerely recommend to the general sales managers that they give this matter careful consideration as a change of policy such as suggested would not only lessen the prevailing tension between organized exhibition and distribution, but would eliminate many of the serious problems now confronting our industry, both on a local and national level."

What Kirsch said in 1955 is just as logical and constructive today as it was then.

The relationship between 20th-Fox and the exhibitors has been good for many years, for it has made an earnest effort to see the theatre man's point of view and has taken great financial risks to assure the industry's future. Its current decision to make proper use of its branch managers' intimate knowledge of local conditions should make this relationship even better.

## MORE GOOD PRODUCTION NEWS

The problem of exhibition's future product requirements was given another substantial boost this week with the announcement by Columbia that in the less than three-month period between March 9 and June 1, it will place eighteen features of its various independent producing companies before the cameras at the studio, on location in this country, and abroad.

Moreover, the company announced that another twenty features will be ready to go before the cameras in the last six months of the year, adding that there is a possibility of even more pictures being scheduled for shooting before the year's end, because the company's roster of independent production units is being bolstered continually. As of this writing, Co-

(Continued on back page)

**"The Wild and the Innocent"**  
**with Audie Murphy, Joanne Dru, Sandra Dee,**  
**Gilbert Roland and Jim Backus**  
 (Univ.-Int'l, May; time, 84 min.)

The general run of movie-goers, particularly those in the smaller towns and cities, should get fair satisfaction from this pleasing western comedy-drama, which has been photographed in CinemaScope and Eastman color. It has a substantial cast and wherever Audie Murphy is popular the film can be used to top a double bill. Set in the early days of the West and centering around the adventures of Murphy and Sandra Dee as a naive pair of young people on their first visit to a frontier boom-town, the story offers considerable comedy because of the artless manner in which Murphy becomes involved with Joanne Dru, a shady dance hall hostess, while Sandra is almost victimized by Gilbert Roland, as a sly sheriff who tries to take advantage of her innocence. The story turns dramatic when Murphy realizes that he is in love with Sandra and is forced into a thrilling gun battle with Roland before he can rescue her from his clutches. Murphy's awakening over Miss Dee is understandable, for Roland had transformed her from an unkempt girl to a ravishing young beauty. Excitement is also occasioned by the beatings Murphy gives to a bullying cowboy who looks upon him as a bumpkin and tries to make him the butt of some rough jokes, and who battles with him over Miss Dru. All in all, it is lightweight fare, made palatable by the good direction and acting, and enhanced by the fine color photography:—

When his uncle, a trapper, is clawed by a bear, Audie takes their load of fur pelts to Casper for trading. He looks forward to his first visit to a town and, on the way, is practically compelled to take along Sandra, a disheveled young mountain girl, who was running away from her untrustworthy father. They arrive in Casper on the Fourth of July and are awed by the "big city" excitement. Jim Backus, a henpecked storekeeper, buys their pelts and outfits them with city clothes. Audie is rescued by Roland when he gets into a battle with a drunken cowboy and his pals, and the sheriff comes to his aid once again when he gets into a fight with carnival workers who try to cheat him out of his bankroll. By this time Roland casts his eye on Sandra, while Audie finds himself attracted to Miss Dru, a dancehall hostess. He makes her acquaintance, treats her like a lady and later, at a public dance, gets into another fight defending her honor before he learns the truth about her reputation. Meanwhile Sandra, following Roland's advice, dresses up in elegant clothes in his saloon, preparatory to becoming a hostess, too. Now aware that he had fallen in love with Sandra, and realizing that Roland was up to no good, Audie goes to the saloon to get Sandra and is promptly tossed out by Roland's bouncers. This leads to a showdown gun battle in which Audie kills Roland. The townspeople congratulate him for disposing of the crooked sheriff, but Audie, ashamed of his action, bawls them out for living by the gun. It ends with Audie and Sandra happily making their way back up the mountain, having had more than their fill of "city life."

It was produced by Sy Gomberg and directed by Jack Sher from their own screenplay, based on a story by Mr. Gomberg. Family entertainment.

**"Verboten!" with James Best,**  
**Susan Cummings and Tom Pittman**

(Rank Film Distr., March; time, 87 min.)

A fairly gripping dramatic entertainment, but, since no one in the cast means anything at the box-office, it will require considerable selling to put it over. Set in post-war Germany during the early occupation of that country by the American Military Government, the story revolves a round the romance and marriage of a U.S. soldier and a German girl, and around the manner in which their lives become involved in the terroristic and violent undercover activities of a youthful German movement, aimed at discrediting the American occupation forces and at restoring Nazism to power. One's interest is held tightly throughout, thanks to the skillful direction and acting, and to the expert manner in which library clips of actual war scenes and the Nuremberg trials of Germany's major war criminals have been edited into the staged action. Interesting also, though gruesome, are the documentary clips of the atrocities committed by the Nazis against German Jews and others who opposed Hitler. A number of the situations are strongly dramatic and, on occasion, highly exciting. Although the picture was shot in Hollywood, the sets and backgrounds lend an authentic atmosphere to the proceedings:—

Wounded in the Bavarian town of Rothbart toward the end of the war, James Best, an American sergeant, is treated by Susan Cummings, a German girl, who hides him in her home until the Allies take over the town. Best falls in love with her, but, since marriage between an American soldier and a German girl was forbidden by the Army, he remains in Europe following his discharge at the end of the war and returns to Rothbart to ask Susan to marry him. She quickly agrees, but before going through with the ceremony she informs Tom Pittman, an embittered young Nazi neighbor, that she was marrying Best because he is a good "meal ticket." After the honeymoon, Best obtains a position as a civilian employee with the American Military Government office in Rothbart. Pittman, appointed by the AMG office as a policeman, subtly uses his position to cover up his undercover activities as local leader of the Werwolf, a secret youth organization, the purpose of which was to drive the army of occupation out of Germany and to carry on Hitler's work. Harold Daye, Susan's 15-year-old brother, becomes one of Pittman's rabid followers. The fanatic Werwolf activities create much trouble for AMG and, during one anti-American demonstration, Best is goaded into a fight that results in his discharge for not keeping his head during a crisis. Pittman advises him to go back to the United States and subtly informs him that Susan did not marry him for love. He confronts Susan with this accusation and she admits that, though it was true in the beginning, she had learned to love him dearly. Nevertheless, he decides to remain with her only until their baby is born. Meanwhile Susan learns of her young brother's connection with the Werwolf and, to convince him that Nazism is no good, she takes him to the Nuremberg trials. There, he is so shocked by evidence of Nazi atrocities that he returns home and, through Best, gives the AMG all the information he has about the local Werwolf. This leads to a fight between the youngster and Pittman in



the Werwolf secret headquarters, a railway boxcar, which erupts in flames started by an overturned oil lamp. Best, now reunited with Susan, rescues her brother from the blazing boxcar, but Pittman dies in the inferno.

It was written, produced and directed by Samuel Fuller for RKO Radio Pictures.

Family.

### **"The Bandit of Zhobe" with Victor Mature and Anne Aubrey**

(Columbia, April; time, 80 min.)

Photographed in CinemaScope and Eastman color, this British-made costume melodrama ought to go over well with the indiscriminating action fans, for it moves along at a turbulent and exciting pace. It does not, however, rise above the level of program fare, and Victor Mature is the only player who is well known to American audiences. Set in India during the Victorian era, the story offers a lusty mixture of intrigue, violence and some romance, revolving around Mature as an Indian prince who vows vengeance on the British when many of his people, including his wife and child, are massacred. What Mature did not know was that the massacre was committed by a rival Indian leader whose men had disguised themselves in British uniforms. The melodramatics have a familiar ring, but this should not bother those who are not too concerned about story values and who enjoy plentiful shooting and hard-riding. The battle in the closing scenes is highly impressive and has been staged on a spectacular scale. The color photography is first-rate:—

Upon learning that a remote British outpost in India had been attacked and wiped out, Norman Woolland, commander of Fort Murdoch, finds reason to suspect the dreaded Thuggees, a religious sect that hated the British. He and his men ride to the village of Zhobe to arrest Victor Mature, whose father, now dead, had been a former leader of the Thuggees. Mature escapes with a few followers when protests of innocence are ignored. While the British set out in pursuit of Mature, Walter Gotell, the real leader of the Thuggees, dresses his men in British uniforms and orders them to attack the town. They massacre all the villagers, including Mature's wife and child. Mature learns of the attack from a lone survivor and vows vengeance on the British. He and his men immediately begin a series of bandit raids. Woolland determines to capture Mature, but he also realizes that Gotell might be the real leader and sends Sean Kelly, one of his top aides, to keep an eye on his movements. En route, Kelly is captured by Mature, who demands a ransom for his safe return. The British, helpless, meet the demand. A traitor in the pay of Gotell kills Kelly while escorting him back to the fort. This enrages the British and they intensify their search for Mature. The latter manages to contact Anne Aubrey, Woolland's daughter, and gives her back the ransom money after assuring her that he was not responsible for the murder of Kelly, who had been her fiancée. Mature seeks refuge in the camp of Gotell, whom he believes is his friend. Anne, who had fallen in love with Mature, sets out to warn him against Gotell only to be captured by the latter. When Mature asks him to release the girl, he, too,

is made a prisoner. In the complicated events and intrigues that follow, Mature manages to escape with Anne and, despite her pleas, continues to plot against her father in the belief that he was responsible for the killing of his family and friends. When he finally learns the truth, he joins the British in a battle against Gotell and dies saving Woolland's life. He is buried with full military honors, mourned by his followers and the British alike.

It was co-produced by Irving Allen and Albert Broccoli, and directed by John Gilling from his own screenplay, based on a story by Richard Maibaum.

Family.

### **"Mustang" with Jack Beutel**

(United Artists, March; time, 73 min.)

There is very little to recommend in this dull and amateurish outdoor program melodrama, which obviously has been produced on a shoe-string budget. Set in the present and revolving around a cowhand who captures and tames a wild mustang, and at the same time falls in love with his employer's sister, the story barely holds one's interest, for it has little genuine excitement or dramatic worth. Moreover, the acting is mediocre; the players lack professional polish and go through their acting chores like wooden automatons. Even though it has a short running time, the picture's length has been padded considerably with meaningless scenes, many of which are library clips of rodeo bronco busting and of animal shots. The direction is poor and so is the photography:—

Broke after spending his money on women and gambling, Jack Beutel, a star rodeo performer, takes a job as a cowhand on a ranch owned by Madalyn Trahey and her brother. In the hills surrounding the ranch, where horses were bred and raised, a spirited, wild mustang roamed the area and for more than a year remained a constant challenge to the ranch owners, who looked upon him as a bad influence on their tame horses. Madalyn's brother makes a deal with two unscrupulous men to hunt down the mustang from an airplane and to shoot him. Beutel, however, insists that the horse can be captured and tamed, and that he would make a valuable asset to the ranch. In this he has the support of Madalyn, who had fallen in love with him, despite her brother's objections. Beutel goes into the hills and succeeds in capturing and taming the mustang before he can be shot by his would-be killers. The latter, however, seeking to collect their money, set out to kill both Beutel and the horse. This eventually leads to a violent showdown in which Beutel emerges victorious, and as a reward wins Madalyn as his bride along with a partnership share in the ranch.

It was produced by Robert Arnell and directed by Peter Stephens from a screenplay by Tom Gries, based on the book by Rutherford Montgomery.

Unobjectionable for the family although its ethical values are hardly worthwhile for children.

### **Brief Review**

"The Giant Behemoth," distributed by Allied Artists, is a pretty good program science-fiction-horror thriller, starring Gene Evans. Running time, 79 minutes. A full review will appear in next week's issue.

lumbia has releasing deals with thirty-three independent producing units.

The breakdown of the March to May production program follows:

March 9 — "Battle of the Coral Sea," a Charles Schneer production directed by Paul Wendkos and co-starring Cliff Robertson and Gia Scala.

March 16 — "Ten Years a Counterspy," a Louis de Rochemont production of the Boris Morros spy story. Anre de Toth will direct, with Ernest Borgnine and Kerwin Matthews co-starred.

March 23 — "Anatomy of a Murder," based on the best-seller by Robert Traver. It will be produced and directed by Otto Preminger, with a cast headed by James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell and Eve Arden.

March 30 — "The Gene Krupa Story," produced by Philip A. Waxman, with Sal Mineo as the famous drummer.

April 6 — "Once More, With Feeling," based on the Broadway play of the same name, produced and directed by Stanley Donen with a cast headed by Yul Brynner and Kay Kendall.

April 7 — "Dancing Bucket," produced by Kendrick Sweet and Don Siegel, with the latter directing. Cornel Wilde and Felicia Farr will be co-starred.

April 20 — "Our Man in Havana," based on Graham Greene's novel and produced and directed by Carol Reed. The all-star cast includes Alec Guinness, Burl Ives, Ernie Kovacs, Noel Coward and Ralph Richardson.

April 30 — "A Magic Flame," the story of Franz Liszt, produced by William Goetz and directed by Charles Vidor, with Dirk Bogarde portraying Liszt.

May 1 — "Suddenly, Last Summer," based on a short play by Tennessee Williams. It will be produced by Sam Spiegel and directed by Joseph Mankiewicz, with the cast headed by Elizabeth Taylor.

May 11 — "Who is Sylvia?" produced by Roger Edens and directed by David Miller with Doris Day as the star.

May 20 — "Who Was that Lady?" a Norman Krasna production based on his Broadway play, "Who Was That Lady I Saw You With?" It will co-star Dean Martin and Tony Curtis.

May 25 — "Pepe," based on the play "Broadway Magic," produced and directed by George Sidney, with Catinflas as the star.

June 1 — "The Image Makers," produced and directed by Richard Quine. No cast set as yet.

June 1 — "Caves of the Night," based on the novel by John Christopher. It will be produced by Cornel Wilde, who will co-star with Jean Wallace.

June 1 — "The Mountain Road," based on the novel by Theodore White. It will be produced by William Goetz and directed by Daniel Mann with James Stewart as the star.

June 1 — "The Devil at Four O'Clock," based on the Max Catto novel. Fred Kohlmar will produce and Peter Glenville will direct with Spencer Tracy at the head of the cast.

June 1 — "Bent's Fort," based on the David Laverder novel. Fred Kohlmar will produce and Henry Hathaway will direct. No cast set as yet.

This program, which represents an outlay of approximately \$32,000,000, is indeed one of the most potent line-ups of product ever slated for production

by one film company within a three-month period. Add to it the twenty pictures that will go before the cameras in the last six months of this year, and it becomes apparent that Columbia soon will enjoy the status of 20th Century-Fox and United Artists as a major source of product in both quality and quantity.

### AN IMPORTANT PROMOTIONAL FIRST

We fully agree with the editorial praise given to Paramount this week by several of the trade papers in connection with the television phase of its all-out exploitation and advertising campaign on "Tempest," which is set to open in approximately 400 theatres at Easter.

The campaign, which is designed to concentrate heavily on the television audience, is unique in that Paramount, in addition to extensive use of the TV medium itself, will carry a two-page, four-color advertisement in the March 21 issue of *TV Guide* magazine, which has a national circulation of 7,000,000 and a claimed readership of 25,000,000. What makes this advertisement unusual is the copy, which in large type informs the *TV Guide* readership that the picture can be seen "ONLY ON THE BIG MOTION PICTURE THEATRE SCREEN."

As pointed out by Chester Bahn, editor of the *Film Daily*, this kind of ad copy in television's principal magazine is important for at least two reasons:

For one thing, it helps to discount the unfortunate belief held by too many television viewers that motion pictures currently shown in the theatres soon will be made available for free showings on television.

For another, it serves to call the TV viewer's attention to the fact that there is a vast difference between the size and consequent enjoyment of a motion picture shown a large theatre screen and that seen on a home TV set.

These two important points cannot be stressed too strongly or too often in advertising aimed at the television audience, and it is hoped that not only the other film companies but also exhibitors who utilize television will follow Paramount's lead in their TV promotional efforts.

### MORE ON THE OSCAR TELECAST

Jerry Wald, producer of the Academy Awards telecast show on April 6, has announced that a total of ninety stars have thus far been booked as participants.

The newly added players include Ann Blythe, Dick Bogarde, Red Buttons, Christine Carere, Lindsay Crosby, Gary Crosby, Arlene Dahl, Bette Davis, Kirk Douglas, Irene Dunne, Richard Egan, Zsa Zsa Gabor, Mitzi Gaynor, Alec Guinness, Tab Hunter, Burl Ives, Burt Lancaster, Hope Lange, Erin O'Brien, Maureen O'Hara, Tony Randall, Debbie Reynolds, Tommy Sands, Inger Stevens, Jacques Tati, Elizabeth Taylor and Cornel Wilde.

As most of you should know by this time, a special promotion kit to "Put the Spotlight on Oscar Night" is available at National Screen Service at a very low cost of \$2.50. If you haven't done so as yet, order this kit immediately and join in the effort to publicize fully our industry's biggest annual public relations event.



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New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, MARCH 21, 1959

No. 12

## 20th-FOX PUTS LOCAL AUTONOMY INTO EFFECT

Following through on his company's announced intention to reorganize its sales and distribution set-up, Spyros P. Skouras, president of 20th Century-Fox, has given complete local autonomy to the company's exchange managers throughout its 38 domestic and Canadian branch offices. Skouras took this action at the company's sales convention, held in New York this week.

According to a press release issued by the company, the "sweeping carte blanche" offered to the exchange heads gives them complete authority to handle every aspect of distribution without supervision from the home office.

Each branch manager will be "his own boss," said Skouras, to an extent reminiscent of the original state's rights days, including direct responsibility for the advertising and publicity campaigns in his area. Within the manager's discretion will be the right to engage an advertising and publicity director who will be responsible only to him for campaigns in the territory. This arrangement, the company believes, will result in the largest field advertising and exploitation force in the industry.

Skouras told the exchange chiefs that each one of them now was "on his own, with authority to make any and all decisions on sales and contracts. The branch managers hailed the move as an "emancipation of the sales force" and as the greatest step forward in the history of the industry because it will enable them to give greater service to exhibition.

Skouras also told the men that it would be their decision as to when films would be released locally, and he charged them with the responsibility of determining when a picture had been properly sold to the public before making it available to reach the largest possible audience. He added that he foresaw an era of unparalleled "salesmanship and showmanship" under this revolutionary set-up.

Skouras' implementation and expansion of the policy of autonomy as outlined by general sales manager Alex Harrison last week was greeted enthusiastically by the conventioners.

Charles Einfeld, the company's vice-president in charge of advertising, publicity and exploitation, encouraged the expanded promotion plans and foresaw a greater surge in national advertising, publicity and exploitation to a degree unprecedented in industry annals.

In a quick reaction to this move, George G. Kerasotes, president of the Theatre Owners of America, issued a statement expressing the hope that it "would be successful and will be adopted by other film companies."

He hailed the 20th-Fox announcement of strengthening the authority of its branch managers as "a goal

TOA and its predecessors, Motion Picture Theatre Owners of America and American Theatres Association have long sought."

"We have always felt," said Kerasotes, "that the local branch manager is in the best position to know just what the exhibitor can do and cannot do with pictures. Placing the branch manager in a position where he can meet these problems with the necessary autonomy of action could be a tremendous step forward in distributor-exhibitor relations."

Kerasotes added that the change would be watched with interest by TOA, and that the organization will urge its members to cooperate with Fox. "We sincerely hope," he said, "that the change will be successful from Fox' point of view, and that the other film companies will follow Fox' lead."

HARRISON'S REPORTS feels confident that exhibitors everywhere will echo Kerasotes' thoughts and feelings concerning this latest progressive and constructive move by Spyros Skouras. It is to be hoped that every exhibitor will do his utmost to fully cooperate with the 20th-Fox branch managers to prove the importance and success of local autonomy so that the other film companies will be induced to follow suit. This change of policy may very well lead to the elimination of many intra-industry problems and it should be afforded every chance to succeed.

## SPEED UP YOUR PROMOTION PLANS

Under the above heading, COMPO's latest Academy Awards bulletin reminds exhibitors that April 6, the "big night" of the year for the motion picture industry, when the coveted "Oscars" are awarded, is only a little more than two weeks away. Exhibitors are urged to speed up their promotion plans and to pull all stops in publicizing this event so that the industry can corral a TV audience of around 100 million persons.

It will be a big 105-minute show, uninterrupted by commercials, with the greatest show talent in the world—a show that no one will want to miss.

2,084 members of the Academy of Motion Picture Arts and scientists, scattered all over the world, have received ballots to vote for their choices, but, in keeping with previous practice, no one will know the winners in each category until the sealed envelopes with the winning names are opened on the stage of the Pantages Theatre in Hollywood where the presentations of the awards will be made on the night of the big telecast.

We join COMPO in urging exhibitors to keep promoting this vast and highly entertaining and suspenseful show until the hour of the telecast, because the bigger the audience the greater potential for your box-office in the months that lie ahead. If you want to make people movie-conscious, get them to watch this exceptional telecast.



### **"Alias Jesse James" with Bob Hope, Rhonda Fleming and Wendell Corey**

(United Artists, March; time, 92 min.)

Bob Hope's latest comedy effort shapes up as an amusing satirical western that should go over well with his many fans. Set in the 1880's, the story idea is a natural for Hope, for it casts him as a bungling Eastern insurance agent who unwittingly sells a \$100,000 life insurance policy to Jesse James, the notorious outlaw, and who is immediately shipped west by his irritated superior to guard the outlaw's life. As can be anticipated, Hope plays his role with a false bravado that fits his brand of humor, provoking many laughs by the lucky manner in which he narrowly escapes with his own life while carrying out his assignment. Much of the comedy stems from the whacky situations that arise when Hope falls for Rhonda Fleming, James' dance hall sweetheart, and unknowingly frustrates the outlaw's elaborate scheme to kill him. Comical also are the closing scenes where Hope has a showdown with the outlaw and his gang, the members of which are picked off one by one by concealed sheriff's deputies, while Hope believes that his accurate aim is responsible. These deputies, incidentally, are portrayed by such well known personalities as Bing Crosby, Gary Cooper, James Garner, Roy Rogers, James Arness, Gene Autry, Ward Bond, Hugh O'Brian, Tonto and Fess Parker. Their appearances are brief but amusing. Wendell Corey adds to the fun with his tongue-in-cheek portrayal of Jesse James. The film has a few dull spots here and there, but they detract little from the comical flavor of the whole. The photography, in Deluxe color, is first-rate:—

After selling a huge paid-up policy to Corey, a westerner on a one-day visit to New York, Hope learns to his dismay that he is the most notorious outlaw in the country, wanted dead or alive. Will Wright, Hope's exasperated superior, sends him west to either retrieve the policy or stay at Corey's side indefinitely to protect him. To carry out his assignment, Hope joins Corey's gang and the outlaw leader accepts him as a tolerable character, just for laughs. But when Hope dresses like Corey and begins to emulate him to the point of resemblance, the outlaw decides to kill him and to pass off his body as his own, thus enabling him to collect the insurance loot and to flee forever to California with Rhonda, who had been named as his beneficiary. Left for dead in a ditch, Hope, who wore a bullet-proof vest, frustrates Corey's plans. Moreover, he stymies Corey's attempt to flee with Rhonda, who by now had fallen in love with him (Hope). Finally realizing that Corey was out to kill him, Hope has a showdown with the outlaw and his gang, and either kills or captures them when surprise reinforcements arrive on the scene. His mission accomplished, Hope heads back to New York with Rhonda as his bride.

It was produced by Jack Hope and directed by Norman Z. McLeod from a screenplay by William Bowers and Daniel D. Beauchamp. Family.

### **"Gidget" with Sandra Dee, James Darren, Cliff Robertson and Arthur O'Connell**

(Columbia, April; time, 95 min.)

A delightful and refreshing romantic comedy with some music, photographed in CinemaScope and Eastman color. It should go over well with all types of audiences, particularly young folk, for it centers around the first romantic adventures of a pert and pretty but naive teenage girl, who is adopted as a mascot by an exuberant group of collegians, all surf board enthusiasts, who spend their vacation at Malibu Beach and who nickname her "Gidget"—a contraction of girl and midget. The lighthearted story moves along at a brisk pace and has a gay and amusing quality because of the playful, care-free actions of the youthful cast, as well as the complications the heroine gets herself into when her plan to win the love of one of the boys by flirting with another backfires. Sandra Dee is ideally cast as the wide-eyed, artless heroine, and James Darren is just right as the object of her affections. An amusing characterization is turned in by Arthur O'Connell as Sandra's fretful father, a bewildered man who cannot fathom the problems of a girl growing up. Worked into the proceedings to good effect are several catchy songs. The photography is excellent, especially the extraordinary shots of surf board riders skimming along the ocean's waves. Columbia is putting an exceptionally good exploitation campaign behind this picture, and it is offering to exhibitors without charge fine trailers, records and other accessories that can be used to promote

the picture in their individual situations to profitable advantage:—

Naive and petite, 16-year-old Sandra is taken on her first "manhunt" to Malibu Beach by several slightly older but more sophisticated girl-friends who flirt with a group of muscular young surf board enthusiasts. It is Sandra, however, who attracts their attention by almost drowning accidentally. She is rescued by Darren, who introduced her to the rest of his college pals, including Cliff Robertson, their leader, an ex-Air Force pilot with no aim in life beyond beachcombing. Sandra decides to take up surf board riding and the boys make her their mascot. Sandra's enthusiasm for the sport and for her new pals worries Arthur O'Connell and Mary La Roche, her parents, and the former tries to arrange a blind date for her with the son of an old friend, but Sandra refuses. Meanwhile, she finds herself falling in love with Darren and becomes distraught to learn that he is interested in another girl. When the end of the season rolls around and the boys throw a beach party for sophisticates only, Sandra bribes Robert Ellis to take her to the party and plans to arouse Darren's jealousy by making love to Robertson, who was much older. The plan backfires when Darren substitutes for Ellis, but Sandra carries on her scheme by persuading Robertson to take her to an isolated beach house. The sophisticated Robertson rejects her awkward invitation to make love and sends her home, but he allows Darren to think that something happened and comes to blows with him. Meanwhile, Sandra is picked up by the police for driving home without her license. Her father censures her for attending the party and compels her to make a blind date with his friend's son. The young man proves to be Darren. It ends with Sandra accepting Darren's fraternity pin and with Robertson, influenced by her, giving up beachcombing for a job as a pilot.

It was produced by Lewis J. Rachmil and directed by Paul Wendkos from a screenplay by Gabrielle Upton, based on a novel by Frederick Kohner. Family.

### **"The Little Savage" with Pedro Armendariz, Terry Rangno and Robert Palmer**

(20th Century-Fox, March; time, 69 min.)

A dull and ordinary adventure melodrama that has little to recommend it even for lower half billing. Set in 1739, it is a sort of "Treasure Island" story that centers around a pirate who is left for dead on an isolated island by a cohort after they bury a treasure chest, but who is nursed back to health by a 10-year-old lad, the only survivor of an earlier ship tragedy. How the two learn to live and survive together is depicted in a manner that is given more to talk than to movement, slowing down the pace to a point where one loses interest in the proceedings. Their encounter with a band of savages, from whom they rescue a pretty half-caste girl, and their fight with the pirate who returns, after ten years, to recover the treasure, offers some moments of excitement here and there, but these are not enough to overcome the picture's overall dullness. Not much can be said for either the direction or the acting:—

Pedro Armendariz, first mate of a pirate ship, is shot and left for dead by Rodolfo Hoyos, his captain, after they bury a treasure chest on a small Pacific island. Armendariz is found and nursed back to health by 10-year-old Terry Rangno, the sole survivor of a ship sunk by pirates six years previously. Terry proves to be an apt and eager pupil, and Armendariz patterns their life on the island upon shipboard routine, with both standing "watch" for a passing ship. They become devoted to each other with the passing years, and the lad grows into a handsome young man (Robert Palmer). One day the island is invaded by a band of natives who prepare to kill Christiane Martel, a half-caste girl, in a sacrificial ritual. Both Robert and Armendariz frighten off the natives with a makeshift bomb and rescue the girl. In the days that follow, Robert busies himself preparing a dugout for their escape in the event the natives return for vengeance. Meanwhile he and the girl fall in love. Complications arise when Hoyos suddenly returns to the island for the treasure. Armendariz defies him and they kill each other in the ensuing struggle. It ends with Robert and Christiane heading for England with the treasure on the ship that brought Hoyos to the island.

It was produced by Jack Leewood and directed by Byron Haskin from a screenplay by Eric Norden, based on the book by Frederick Marryat.

Family.



**"Green Mansions" with Audrey Hepburn,  
Anthony Perkins and Lee J. Cobb**

(MGM, April; time, 104 min.)

Photographed in CinemaScope and Metrocolor, "Green Mansions" offers exquisite shots of South American jungle scenery. This visual treat to the eye, however, is not enough to overcome the fact that the picture as a whole is a decided disappointment as an entertainment. The trouble lies in the story, which is more or less fantastic, and which is a strange mixture of idyllic love and adventure, presented in so vague a manner that one wonders what it is all about and loses interest when the answer remains elusive. The principal roles are played by Audrey Hepburn, as an ethereal-like girl who lives in a forest paradise; Anthony Perkins, as a young adventurer who falls in love with her when he goes into the wilds to search for gold and who becomes involved in her desire to trace her ancestry; and Lee J. Cobb, as her rascally guardian, who keeps the mystery of her origin a secret in order to cover up his own unsavory past. All three are distinguished players, but in this case they are not effective in their roles, and the cause of it seems to be in the script, which is incomprehensible for the most part. Worked into the proceedings are several action sequences that involve the principals with a hostile tribe of Indians. While these scenes should thrill the action fans, it is doubtful if the picture on whole will be their cup of tea:—

A quest for gold leads Perkins, a young Venezuelan, into the jungle region of a neighboring country, where he is befriended by a tribe of Indians headed by Sessue Hayakawa after proving that he has exceptional courage. The Indians keep out of a magnificent forest adjoining their village because they believed it was ruled by a malignant spirit they call the "bird girl." Hayakawa adopts Perkins as his son and instructs him to invade the forest and kill the "bird girl" so that the tribe may have additional hunting grounds. Perkins eagerly accepts the assignment, his only motive being his quest for gold. He comes across Audrey, the "bird girl," in a poetic haven in the wilderness, where she lived in a hut with Cobb, who called himself her grandfather. The pure and tender girl wins Perkins' heart, but she is disturbed over the mystery of her background. To clear it up, he agrees to accompany her and a reluctant Cobb to a distant area, the land of her mother's people. The trek proves to be a hazardous one because of attacks by the Indians, who had turned against Perkins for failing to carry out his assignment. Arriving at their destination, they find the remnants of a destroyed village and it comes out that Cobb was responsible for the catastrophe years previously, when he stole a horde of gold and kidnapped Audrey from her mother. His unsavory past no longer secret, Cobb hurries back to the hut to dig up the buried loot. Audrey, fearful for the old man's safety, follows him after stealing away from Perkins during the night. Perkins goes after her when he awakens and upon arriving at forest haven he finds that both Cobb and Audrey had been burned to death by the Indians. He finds solace, however, when her spirit returns to comfort him.

It was produced by Edmund Grainger and directed by Mel Ferrer from a screenplay by Dorothy Kingsley, based on the novel by William Henry Hudson.

Family.

**"The Giant Behemoth" with Gene Evans,  
Andre Morell and John Turner**

(Allied Artists, Feb. 15; time, 79 min.)

Although films about giant prehistoric monsters no longer are novel, this one is an above-average program picture of its kind and, if properly exploited, should do well at the box-office. What puts it a notch above other monster pictures is the skillful direction and the interesting manner in which the story is presented. The monster itself does not make an appearance until the second half, but considerable suspense is generated by the terror that strikes the people when they see evidence of the death and destruction it spreads. Thanks to the excellent special effects, a realistic quality is given to the scenes that show the massive beast invading London, killing panic-stricken people and demolishing buildings as if they were constructed of paper. Worthy of special mention are the scenes that show the monster upsetting a ferryboat in the Thames Estuary. The manner in which the creature is finally destroyed is depicted in thrilling fashion. Filmed in England, the action was shot against interesting sea coast and other backgrounds:—

The mysterious death of a fisherman and the washing ashore of thousands of dead fish at a British sea coast village are traced by Gene Evans and Andre Morell, two scientists, to a highly radioactive sea beast, which they locate in fishing water. The atomic particles with which it had come in contact had caused the monster to grow to a tremendous size. Shortly after the monster is sighted by the scientists, it disappears into the deep sea. Both are summoned home by a radio message, which advises them also that a steamship had been beached with all on board dead. When the scientists report their findings, a heavy concentration of ships, including battleships and destroyers, is dispatched to search for the beast, which is soon held responsible for the destruction of a coastal farm, its buildings and occupants. Knowing that it is only a question of time before the atomic particles destroy the beast, the scientists predict its death in fresh water, possibly in the Thames River. When a ferryboat is upturned in the river and all its passengers drowned, the scientists find reason to believe that their prediction had come true. The nearness of the beast panics the people of London and the scientists prepare a special submarine torpedo with which to destroy the mammal. Meanwhile the beast emerges from the river and spreads death and destruction throughout the city. After London Bridge crashes under its weight, the beast drops to the Thames, where the torpedo ends its existence.

It was produced by David Diamond and directed by Eugene Lourie from his own screenplay, based on a story by Robert Abel and Allen Adler.

Family.

**"The Sad Horse" with David Ladd,  
Chill Wills and Patrice Wymore**

(20th Century-Fox, March; time, 78 min.)

Pleasing and heartwarming program fare is offered in "The Sad Horse," which is enhanced by CinemaScope and Deluxe color photography. There is considerable human interest in the story, which centers around a lonely 10-year-old boy who spends his summer vacation on his grandfather's horse ranch, and who finds himself faced with the dilemma of giving up his dog as a companion to a depressed race horse, whose spirit had been regained as a result of the dog. David Ladd, last seen in "The Proud Rebel," turns in another fine acting job as the little hero of the piece, endowing his role with naturalness and sympathy. Chill Wills, as his understanding grandfather, delivers another one of his warm characterizations, and the relationship between the two is most appealing. It is a good entertainment for the family, and not the least of its assets is the enchanting outdoor scenery:—

When David resents the marriage of Gregg Palmer, his father, to Eve Brent, he is sent to spend the summer vacation on a horse ranch operated by Chill Wills, his kindly grandfather. Shortly after David arrives at the ranch, Patrice Wymore comes there with North Wind, her ailing race horse, suffering from a state of depression caused by the disappearance of his dog-mascot. Patrice also was escaping from Rex Reason, her husband, with whom she had quarrelled. Hansel, David's faithful dog, becomes friendly with the horse and revives his spirit. Meanwhile Reason, through Wills' sly maneuvering, comes to the ranch to effect a reconciliation with Patrice, but the effort hits a snag when he objects to Patrice's plan to obtain David's dog as a new mascot for North Wind. Overhearing what Patrice had in mind, David runs away into the hills with Hansel. They soon find themselves threatened by a snarling mountain lion but are rescued from certain death by the ranch's alert Chinese cook. In the events that follow, Patrice, realizing David's great love for his dog, abandons her efforts to take the pet away from him and arranges to leave the ranch with her husband and her horse. As they prepare to leave, however, David realizes that North Wind's need for Hansel is greater than his own. He manfully gives the dog to Patrice so that North Wind can have a mascot and return to racing. This act of unselfishness, prompted by Wills, matures the lonesome lad and brings him to the realization that his father's marriage to Eve will afford them all a fuller and happier life. He looks forward eagerly to returning home when they call for him.

It was produced by Richard E. Lyons and directed by James B. Clark from a screenplay by Charles Hoffman, based on a story by Zoe Akins.

Family.



## **"The Diary of Anne Frank" with Millie Perkins, Joseph Schildkraut and Shelley Winters**

(20th Century-Fox, Roadshow; time, 170 min.)

As a book that has been translated into 21 different languages, and as a play that had a two-year Broadway run and subsequently was dramatized in more than 30 countries, "The Diary of Anne Frank" has been read and seen by countless millions throughout the world. As a motion picture, it undoubtedly will be eagerly awaited and enjoyed by many, many more millions, for it is a rare and powerful human drama that is sure to be acclaimed by critics everywhere as a motion picture masterpiece.

The story, as it is well known, is based on the real-life diary of a 13-year-old Jewish girl, who for more than two years remained hidden with her family and several others in a makeshift attic abode above an Amsterdam spice factory during the Nazi occupation of Holland, protected by a Dutch couple who risked their own safety and security to provide them with the bare necessities of life.

Thanks to the sensitive handling and the skillful presentation of the story by producer-director George Stevens, and to the superb acting of the entire cast, one literally shares with the harried refugees the strain of living in cramped quarters over a long period of time, the few joyful moments they experience when they celebrate a religious holiday and hear good news about Allied progress, and the terror that strikes in their hearts every time they find good reason to fear that their hiding place will be discovered. As a matter of fact, the scenes in which they freeze in horror, daring not to make the slightest move lest their presence in the camouflaged attic be revealed, are as tense and suspenseful as anything ever seen on the screen.

Millie Perkins, who plays the role of Anne Frank, emerges as a new star even though this is her first acting effort. She has a wistful, expressive personality, and she lends to the portrayal moods of adolescent petulance, precociousness and loveliness that makes the characterization vivid and real. Her falling in love with Richard Beymer, a slightly older teenaged member of the group, makes for a touching and, at times, amusing romance, and the things they say to each other regarding a more peaceful future provides much food for thought.

Joseph Schildkraut, who plays the part of Anne's father, is nothing short of perfect in the role. It is a moving portrayal of a dignified man who is patient, gentle and understanding, and who faces up to his harrowing ordeal with quiet courage and bravery. Gusti Huber is tender as Schildkraut's wife; Shelley Winters is exceptionally good as Beymer's plain-spoken and somewhat crude mother, as is Lou Jacobi, as her weakling husband, whose inability to cope with the hardship leads to friction with the others. Ed Wynn is fine as an elderly bachelor dentist who frets about everything, and Diane Baker is sweet and sensitive as Anna's unhappy elder sister.

Almost all action takes place within the confines of the attic abode, which is an exact duplication of the actual Amsterdam hideout, and most effective use has been made of the camera, which occasionally moves to different parts of the building and to street scenes with patrolling guards and rumbling military trucks, making for a desolate atmosphere that lends impact to the agonizing experiences suffered by the refugees. The picture is filled with many strong dramatic situations throughout. One such outstanding scene is where Jacobi, unable to control his hunger, is caught attempting to steal the little bread that had to be shared by all. Not only Jacobi, but also his wife and son, are shamed by the violent reaction from the others, who later forgive him. A sequence that fills the spectator with pain and compassion is the one that depicts the utter helplessness of the group when their hideout is discovered and Nazi soldiers start breaking down the door.

The one criticism that can be made concerns the running time. It is unduly overlong, to a point where the action tends to lag in spots. This condition can be corrected by some judicious cutting.

It was produced and directed by George Stevens from a screenplay by Frances Goodrich and Albert Hackett. Family.

## **"The Naked Maja" with Ava Gardner and Anthony Franciosa**

(United Artists, March; time, 111 min.)

Made on location in Italy, "The Naked Maja" is a treat to the eye, for it is a richly mounted production, beautifully photographed in Technirama and Technicolor. For all its production excellence, however, its box-office chances will have to depend heavily on the popularity of its two leading players, for its story of the tragic love affair between Francisco Goya, the famed 18th century Spanish painter, and the beautiful Duchess of Alba is handicapped by a stilted, cliché-ridden screenplay that does not come through the screen with any appreciable dramatic impact. Many rank-and-file picture-goers probably will find it too heavy and slow-moving, for the story, which is played against the background of an intrigue by which Spain's corrupt prime minister prepares to betray his country into the hands of Napoleon, is given more to talk than to movement. And unless one pays close attention to the excessive dialogue, he loses the gist of the plotting. Moreover, the action has a cheerless quality, and there is hardly any comedy to relieve the gloominess. Tense portrayals are turned in by Ava Gardner and Anthony Franciosa in the leading roles, but there is something theatrical about their characterizations and one looks upon their emotional upsets with indifference. One sequence, which depicts Spanish patriots in Madrid in full revolt against the French invaders, is bloody and thrilling.

The involved story takes place at the close of the 18th century, when the decaying Spanish empire seethed under the corrupt rule of Manuel Godoy (Amedeo Nazzari), the power behind the throne. The Duchess of Alba (Ava Gardner) is attracted to Goya (Anthony Franciosa), a fiery peasant painter, when he subdues a drunken ruffian who had offended her in a café. Named painter to the court, Goya, who hated the Inquisition, warns the King of Godoy's treacherous rule but to no avail. Shortly thereafter, Goya and Alba meet once again at a carnival and fall deeply in love with each other before the evening is over. Both, however, come under Godoy's suspicions because they had mixed with anti-government demonstrators at the carnival. To punish Alba, Godoy uses his influence to have her exiled from Madrid for one year. Goya abandons his work and follows her to a country villa, where their love reaches new heights. Complications arise when Godoy visits Alba and asks her to join him in a plot to turn Spain over to the French. When she refuses, he orders her to get rid of Goya lest he be tried by the Inquisition. Unwilling to inform Goya of this threat, and realizing that she must force him to leave her, Ava stages a fake love scene with a friend and permits Goya to catch her. He leaves her in a fury and returns to Madrid. In the complicated events that follow, Ava secretly protects Goya from the Inquisition, unaware that Godoy had arranged for her to be slowly poisoned by one of her servants. When she becomes deathly ill, the friend who had staged the love scene with Alba tells Goya the truth. Shocked, Goya rushes to her bedside and she dies in his arms as they have a tender reconciliation.

It was produced by Goffredo Lombardo and directed by Henry Koster from a screenplay by Norman Corwin and Giorgio Prosperi, based on a story by Oscar Saul and Talbot Jennings.

Adult fare.



# HARRISON'S REPORTS

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Canada and Mexico ..... 17.00  
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Established July 1, 1919

CIRCLE 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, MARCH 28, 1959

No. 13

### UNITED ARTISTS GETS TOUGH

The "look-see" is gone forever insofar as United Artists is concerned, according to a statement issued this week by William J. Heineman, the company's vice-president in charge of distribution, who called a press conference to announce a "new UA sales policy."

In a six-point explanation, Heineman spelled out his company's new policy as follows:

"1. We intend to negotiate and market each and every picture on terms based upon their individual merits.

"2. We shall insist upon being paid our earned film rental on percentage, or flats, as per the terms of the contract.

"3. We will not consent to exhibitors making their own adjustments.

"4. We will not permit exhibitors to withhold our earned rental in order to force adjustments.

"5. If an exhibitor refuses to pay after playing and withholds unreasonably, our producer's money, we shall insist upon payment before continuing to do any further business with that account.

"6. If, after a picture has played on percentage terms and the earned film rental has been paid in full and in the judgment of the producer and United Artists, some relief or revision of the percentage terms are justified, such relief will be given."

Heineman stated also that "the new sales policy is in no sense an attempt to pressure exhibitors into accepting terms that they consider exorbitant or unreasonable," adding that "its purpose is to clarify the exhibitor's responsibility in honoring those terms to which he has agreed."

In defense of this new policy, Heineman declared that a halt must be called to the current widespread practice of exhibitors agreeing to play pictures on certain terms and, after playing the pictures, withholding payment until adjustments are made. He charged that UA has on its books hundreds of accounts that have never paid for a picture on the terms agreed upon and that have adjusted every contract they have made with the present UA management ever since it took over the company eight years ago.

Amplifying this charge, Heineman said that, at one point last year, exhibitors withheld approximately \$1,600,000 on film rentals earned by "The Vikings." Recently, he added, more than \$500,000 was withheld by the exhibitors on the first \$1,500,000 earned by "The Defiant Ones."

Heineman made it clear that his charge of withholding payment of film rentals to force adjustments was not directed against any particular class of exhibitors.

"By and large," he said, "all are guilty, both large and small circuits as well as many independents."

So that there will be no question about future contract terms being on a firm basis, Heineman stated that with all contracts now received by the home office for approval, a letter is sent immediately to the exhibitor concerned, making it clear that the terms stipulated in the contract are firm and that there are no "side agreements" or other strings attached by which those terms can be modified. If the exhibitor disagrees with this understanding, said Heineman, his contract is cancelled.

The press conference, incidentally, was attended also by several producers' representatives, including George J. Schaefer, Seymour Poe, Morris Lefko and David E. Weshner, who represent a considerable number of the company's important independent producers. Each one fully endorsed the new UA policy and stated that the company was authorized to make it applicable to their individual pictures.

Questioned as to whether or not United Artists would be willing to resort to conciliation to settle requests for adjustments, Heineman gave a cryptic answer. On the one hand he said "we may possibly agree to conciliation," and on the other he stated that "adjustments will be on our terms."

Schaefer, however, in behalf of the producers he represents, including Stanley Kramer, Otto Preminger and others, declared that "we will not consider conciliation," and added that "we don't want a third party to decide what our contracts are worth; we will make adjustments based on our own judgment."

Although many exhibitors may not feel too kindly toward this new United Artists' policy, credit is due Heineman for mincing no words in spelling out his company's position. He has announced this new policy in a forthright manner, which can leave no doubt as to how UA intends to deal with its customers, and as to what it expects in return.

This means, of course, that an exhibitor, in negotiating future deals with United Artists, must be doubly careful about the terms he agrees upon, for if the picture does not do the anticipated business, he may find himself up against it in any effort to secure an adjustment.

The reason why it may be most difficult to obtain adjustments from UA in the future is that the decision as to whether or not a revision of terms is warranted is left to the judgment of, not only United Artists, but also the independent producer of the picture. In other words, even if United Artists may be willing to grant an adjustment, it may in turn be

(Continued on back page)

**"Juke Box Rhythm" with Jo Morrow,  
Jack Jones and Brian Donlevy**  
(Columbia, April; time, 81 min.)

A little bit of everything for almost every one is to be found in this variety picture, which is best suited for the lower half of a double bill. The younger folk can get their fill of the type of music they enjoy as played and sung by the Earl Grant Trio, Johnny Otis, the Treniers and others, while their elders may go for some gags by George Jessel and a comical musical combination known as The Nitwits. There is also a pleasant romance of sorts between Jo Morrow and Jack Jones, newcomers to the screen, the latter being the son of Allan Jones. All this, however, is tied in by a story that follows a familiar pattern and that is only mildly interesting. It is the usual tale about an unattainable girl, a princess this time, who visits the United States and falls in love with an American boy who has problems, but, by the time the last reel rolls around, all his troubles are eliminated and they face a happy future together. The direction and acting are adequate and the photography acceptable:—

Jo Morrow, a beautiful European princess, and Frieda Inescort, her aunt and escort, arrive in New York to purchase a coronation wardrobe. While Miss Inescort sleeps, Jo steals out of their suite and attends a fraternity dance on another floor in the hotel. Jack Jones, a singer with the band, grabs her for a dance during his number and a cameraman snaps their picture, which is published on the front page of a newspaper. Hans Conreid, a former junkman and would-be dress designer, wants the job of making dresses for Jo and he promises Jones the entire fee to swing the deal. Jones agrees, hoping to use the money to back a show to be put on by Brian Donlevy, his father, a down-on-his-luck Broadway producer, who was separated from Marjorie Reynolds, his wife. If the show proved successful, Jones hoped it would serve to bring about a reconciliation between his parents and at the same time get Donlevy away from the clutches of wealthy Karen Booth, who was in love with him. After several complications, all the problems are resolved, and before Jo heads back to her country she make arrangements for Jones to attend the coronation as the king's personal guest. It ends with Jones' parents reunited after the show scores a success on opening night.

It was produced by Sam Katzman and directed by Arthur Dreifuss from a screenplay by Mary C. McCall, Jr. and Earl Baldwin, based on a story by Lou Morheim.

Family.

**"Thunder in the Sun" with Susan Hayward,  
Jeff Chandler and Jacques Bergerac**  
(Paramount, May; time, 81 min.)

A rather ordinary outdoor melodrama is offered in "Thunder in the Sun," which will depend heavily on the popularity of its two leading players for its box-office chances. As an entertainment, it is of a type that will appeal chiefly to the indiscriminating action fans. Although it is a May release, Paramount now is booking the picture in an apparent effort to cash in on the

possibility of Susan Hayward winning this year's Academy Award, for which she has been nominated as best actress for her performance in "I Want to Live." Her performance in this instance, however, will hardly serve to raise her stock as an actress, for she "chews the scenery" throughout as a young Basque beauty who braves the dangers and rigors of the wild and lawless west in the 1840's, along with a group of her countrymen, to try for a new life in California. Jeff Chandler, as a two-fisted scout who is hired to guide the Basque wagon train, is a decidedly unpleasant and unsympathetic hero, for he consistently forces his unwanted attentions on Miss Hayward, in spite of the fact that she is a married woman. The fact that he wins her as his bride at the finish (after the convenient death of her husband), is not only unconvincing but also tantamount to glorification of a reprehensible character. There is a novel and exciting battle in the closing reels, where the Basques resort to guerrilla-type warfare in a fight with hostile Indians, but other than this battle the action moves along at a slow pace. The photography, in Eastman color, is good:—

Led by Carl Esmond, a group of some 50-odd Basques, still wearing their traditional costumes from the French Pyrenees, set out from Independence, Missouri, to try for a new life in California, not in search of gold, but to start a wine industry from the vines they bring with them. Chandler, their hired guide, who spent his free time indulging in wine, women and song, views their disorganized wagon train with ill-concealed contempt until his roving eye spots Susan, Esmond's fiery young wife. Betrothed to the older man when a young girl, according to Basque custom, Susan respects but does not love him. On the trail, Chandler makes a play for Susan and she vigorously repulses his advances. He forces his attentions on her one night and, when she cries for help, her husband comes running to her aid, only to be shot dead by a nervous sentry who mistakes him for a marauding Indian. After Esmond is buried, Susan, in keeping with Basque custom, is immediately betrothed to Jacques Bergerac, her husband's younger brother. Despite this arrangement, Chandler continues to pursue her until warned away by Bergerac at gunpoint. In the events that follow, the Basques endure many hardships as they trek along the weary trail over high mountains and hot desert country, but they owe their survival to Chandler, who remains unpopular because of the ruthless steps he must take to insure their safety. One day he risks his life to save Susan from a brush fire. This act of bravery brings her to the realization that his love for her is genuine. Scouting ahead, Chandler discovers Indians waiting in ambush at a mountain pass. The Basques, though pitifully outnumbered, set up a guerrilla warfare plan and launch a surprise attack on the Indians. Chandler joins the battle and helps to rout the redskins, but not before they take their toll of many of the Basques. Susan falls into Chandler's arms when he returns with the survivors, and Bergerac, noticing her reaction, gallantly steps out of their lives.

It was produced by Clarence Greene and directed by Russell Rouse from his own screenplay, based on a story by Guy Trosper and James Hill.

Adult fare.



**"Nowhere to Go" with George Nader,  
Maggie Smith and Bessie Love**  
(MGM, March; time, 87 min.)

A fairly intriguing British-made crime melodrama, but it does not rise above the level of supporting program fare. Revolving around a young man who steals and sells a valuable collection of rare coins, and who plans to enjoy the proceeds after serving a relatively short jail term, the story moves along at a brisk pace and depicts in interesting fashion the plausible manner in which the thief executes his plan up to the point of his anticipated arrest, which throws his scheme out of kilter when he receives a 10-year sentence rather than an expected five. The second half of the picture is concerned with his escape from jail and a complicated series of events that lead to the unintentional murder of a double-crossing accomplice and his own accidental death, but all this, though it holds one's attention, lacks genuine excitement and tension. There is some romantic interest but it is too vague to be impressive. The action takes place against interesting actual backgrounds in and around London. The photography is expert:—

Told partly in flashback, the story has George Nader, a Canadian in London, setting up a plot to rob Bessie Love, a middle-aged woman, of her late husband's valuable coin collection, for which she sought a buyer. Assisted by Bernard Lee, another crook, Nader cleverly worms his way into Miss Love's confidence, extracts a letter of authority from her, then steals the collection and sells it to a dealer for a sizeable sum in cash. He puts the money in a bank vault, using an assumed name, and shortly thereafter is arrested, but he refuses to divulge the whereabouts of the loot. He is shocked, however, when he is sentenced to 10 years imprisonment instead of the five he had expected. Aided by Lee, he manages to break out of jail and goes into hiding in a London flat until he can recover the hidden cash and leave the country on a fake passport to be obtained by Lee. Pending this arrangement, he becomes acquainted with Maggie Smith, a frustrated society girl who was having trouble with her fiancé. Nader makes an unsuccessful attempt to recover the money, and Lee, who had followed him to learn the whereabouts of the cash, beats him up and takes the vault key from him, stating that they will collect the money together to share it. Later, Nader retrieves the key from Lee but kills him accidentally in the process. He goes to the bank to get the money only to discover that he had taken the wrong key. By this time the police get on his trail and he learns that he is wanted for murder. Desperate, he appeals to Maggie for aid, and she agrees to take him to an isolated cottage on her family's estate in Wales, to hide until she can help him to escape from the country. The police track his movements to Maggie and go to the estate to question her. Nader, seeing her with the police, thinks that she had informed on him. He decides to make a run for it and attempts to steal a bicycle from the caretaker, who accidentally shoots and wounds him mortally. In a final despairing effort, Nader rides off in a farm truck but he soon loses control and crashes to death.

It was produced by Michael Balcon and directed by Seth Holt from a screenplay by himself and Kenneth Tynan, based on the novel by Donald MacKenzie. Adult fare.

**"Westbound" with Randolph Scott,  
Virginia Mayo and Karen Steele**  
(Warner Bros., April 25; time, 72 min.)

A fairly good program western, photographed in WarnerColor. It has plenty of action, as well as a somewhat different type of story, which hold one's attention throughout. Randolph Scott, ever a reliable performer, turns in another effective portrayal as a Union Army officer who is detached from his regular duties to see that a western stage line operation is expanded to bring more gold east from California so that the Treasury would be kept solvent. How he accomplishes this, despite opposition from Confederate undercover operators and professional gun-slingers, is depicted with all the thrills and excitement that one anticipates in pictures of this kind. The direction is capable and so is the acting, with Virginia Mayo and Karen Steele providing easy-on-the-eye window dressing in their limited roles. The color photography is excellent:—

During the Civil War, the Union Army finds itself in need of more gold from the California goldfields and it decides to subsidize an increase in the stage line operations so that gold shipments can be made daily. Scott, a Union captain, is detached from his regular duties and assigned to oversee the operation because he once had been manager of the stage line. En route to a Colorado town that sympathized with the Confederacy, Scott meets Michael Dante, who had lost an arm fighting with the Union Army and who was heading home to Karen Steele, his wife, even though there was considerable resentment against him because he fought for the North. Arriving at his destination, Scott finds that Andrew Duggan, his former agent in the area, had resigned and had abandoned the operation; he had gone to work for the Confederacy to stop Scott from carrying out his assignment. Duggan had also married Virginia Mayo, Scott's former sweetheart. Michael Pate, a professional gunman hired by Duggan, carries out the latter's orders and adds a few brutal touches of his own, despite Duggan's admonitions against shedding unnecessary blood. Scott hires Dante to open and manage a way station on his ranch, but he is killed eventually by the professional gunmen. Fed up with Pate's brutal tactics, Duggan tries to stop him in a showdown with Scott only to be mortally wounded himself. Before dying, he asks Scott to take care of Virginia. By this time the townspeople become aroused and side with Scott in a final gun battle that routs Pate's gang while Pate himself is killed by Scott. It ends with Scott arranging to send Virginia back East, after which he turns his attentions to Karen, Dante's widow, with whom he had fallen in love.

It was produced by Henry Blanke and directed by Budd Boetticher from a screenplay by Berne Giler, based on a story by the latter and Albert Shelby LeVino. Family.

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stymied by the refusal of the producer to do so. Consequently, the exhibitor who overpaid on the picture in question will be left holding his hat in hand.

No one can deny that UA has the right to insist that it be paid in accordance with the terms agreed upon in an exhibition contract, and that payment should not be withheld by an exhibitor to force the company to grant an adjustment. This does not hold true, however, in cases where an exhibitor was induced to sign a contract at top terms with the verbal understanding that an adjustment would be granted, if warranted. That such promises were made by the UA sales forces is indicated by the fact that the home office now finds it necessary to send letters to the exhibitors making it clear that no "side agreements" will be honored.

The fact that \$1,600,000 in film rentals was withheld by the exhibitors on "The Vikings" certainly indicates that "side agreements" as to adjustments existed. The same seems to be true of the \$500,000 withheld on "The Defiant Ones." Moreover, the vast sums withheld by exhibitors on these two pictures seems to indicate that the terms demanded by UA were excessive.

Just how the exhibitors are going to react to this new UA sales policy remains to be seen, but it will not be surprising if the company encounters considerable resistance on its forthcoming product. Such resistance will be understandable, for in these days of erratic grosses, when it is becoming more and more difficult to predict how a particular picture will perform at the box-office, an exhibitor can hardly afford to agree to top terms without some reasonable assurance that they will be adjusted if the picture fails to draw as anticipated.

The six-point explanation of the new UA sales policy clearly outlines the conditions under which the company will continue to service its exhibitor customers. The matter of adjustments, however, is cloaked in ambiguous language. A clearly defined statement outlining the conditions under which adjustments definitely will be granted would not only make this new sales policy more palatable to the exhibitors but will assure them that it is well-intentioned. And good intentions in any sales policy constitute the most important step in any attempt to bring about a better understanding between the seller and his customers.

### THE END OF RFDA

Rank Film Distributors of America, which for the past two years has functioned as the wholly-owned American distribution outlet of J. Arthur Rank, the British film tycoon, has come to the end of the road. In a very brief statement, the company announced last week that it will discontinue operations as of March 28 because "difficulties existing in the industry" made it impossible to continue the organization on a profitable basis.

The announcement stated also that Lopert Films, Inc., a United Artists' subsidiary, will take over the sales and distribution of the RFDA films currently in release.

Rank formed RFDA because he felt that his pictures were not being handled properly by the Ameri-

can distributors, resulting in insufficient playdates in the United States.

It is indeed regrettable that the venture has proved to be a failure, for the great majority of American exhibitors are badly in need of additional sources of acceptable product. That RFDA could not make a go of it indicates that the pictures they supplied were not of a type that attract American movie-goers.

As it has often been said in these columns, the trouble with many British films, insofar as the American market is concerned, is that they have too "arty" an approach to their subject matter, limiting their appeal to the few rather than to the many. There are, of course, many British films that contain ingredients that should appeal to the masses, but they lack the one thing that is required to attract people to the box-office—star value. The British players are, in the main, unknown to the American movie-going public, and the big mistake made by Rank and other British producers is that they have failed to properly publicize their stars. Still another deficiency is their failure to do something about the unrestrained accents of many of their players, accents that are too thick to be understood by most American film-goers.

Until these principal deficiencies are overcome, most British pictures will continue to get no more than limited playing time in the United States.

### IN FAIRNESS TO NSS

Exhibitors who are inclined to criticize the service they receive from their National Screen Service exchange will do well to study the following comments that appeared in the March 20 organizational bulletin of the Allied Theatre Owners of Indiana:

"In the past there has been a great deal of discussion of N.S.S. service. Mostly it could be classed under the heading of 'cussin.' This time a few things must be pointed out as being beyond the control of N.S.S. and in the direct control of the theatres. As the drive-in season opens, more pressure can be put on N.S.S. for service. A recent visit to two N.S.S. offices showed that too many times paper is being returned in bad condition. Torn, folded when it should be rolled, not properly protected, and wet were some of the conditions turned up in just one day's returns.

"Another problem seems to be lack of promptness in returns.

"If you will personally check your advertising accessories and follow these thoughts in handling them, all may have a chance for better service:

"1. Order on N.S.S. forms only. This may mean a day quicker service.

"2. Keep paper dry and do not fold 40 x 60, 22 x 28, 30 x 40, and inserts.

"3. Wrap paper carefully for return.

"4. If torn accidentally, mend on *back* with tape.

"5. Return *all* accessories *immediately* after run.

"6. If picture cancelled, return accessories at once and then order out again.

"7. Handle all material so it will go to the next man in the condition you want to receive it."



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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, APRIL 4, 1959

No. 14

## ALLIED PREPARING TO GO ON THE WARPATH

That a number of Allied States Association leaders are considerably perturbed over the lack of positive action needed to overcome current exhibitor problems was made clear this week in an organizational bulletin announcing that a special meeting of Allied's board of directors will be held in the Washington Hotel, Washington, D.C., on April 18 and 19.

The bulletin stated that the official call for this "extraordinary session" was issued jointly by President Horace Adams and Board Chairman Abram F. Myers, adding that, under the association's by-laws, the holding of such a session becomes "obligatory" when demanded by five or more directors.

"Numerous reasons were assigned by those demanding the meeting," declared the bulletin, "including the claim that Allied, while awaiting promised action by the American Congress of Exhibitors on matters of first importance to exhibitors, has been stalled on dead center and has not functioned in the interest of its members. There is urgent need, it is asserted, for putting the association back into operation.

"It is further claimed that the position of the theatres in the motion picture industry is steadily deteriorating. The film companies, encountering no determined resistance from exhibitors, are running amuck. Virtually all pictures above run-of-mill are being specially handled in one way or another. As a result, the product is burned up before reaching the theatres that must play on general release. Moreover, in some areas, theatres are being arbitrarily zoned and bidding is being forced where it never existed before. In one such area announcements of the new zoning and bidding plans boldly disclose that the number of prints is being reduced."

Under the heading, "United Artists Heads the Lynching Bee," the bulletin had this to say:

"In the Pittsburgh area United Artists is taking the lead in requiring theatres to bid regardless of the extent of the competition between them. This threat aimed at the already groggy exhibitors was quickly followed by William J. Heineman's announcement that hereafter exhibitors will have to pay the full contract terms on all engagements, or else get no more pictures from U.A. The 'look-see' that by common consent has become a part of every film deal and has been the salvation of exhibitors in this era of zooming prices, was abolished at a press conference.

"Is United Artists taking the lead in this movement and will the other companies follow this lead?

Allied States Association has carefully preserved the reports of exhibitor committees that have visited the several film companies in the past nine years in hopes of obtaining more consideration for theatre owners. These reports are replete with assurances that the distributors want to keep the theatres open—that they cannot thrive on closed theatres. They contain protestations that they want to price their pictures in accordance with the exhibitors' ability to pay. And throughout the years there have been repeated assurances that the branch managers would be given full authority to carry out those policies—an idea that has lately been advanced as brand new.

"The board is going to concern itself with these questions:

"1. How better can an exhibitor's ability to pay be determined than by an analysis of a picture's performance in his theatre after close of the engagement?

"2. In view of past experiences and current attitudes does anyone seriously believe that, after an exhibitor has dug into capital to pay the contract terms for an oversold picture, he is going to get a refund from the film company?

"Mr. Heineman and the galaxy of sales representatives who sat with him in the conference should carefully consider all possible consequences to all concerned before summarily abolishing a business custom which, however repugnant in theory, has developed as a matter of necessity under the distributors' fantastic pricing policies in recent years."

Under the heading, "Restraining Competition," the bulletin continued its comments with the following:

"This sudden and ruthless action by United Artists would be bad enough if taken by a single company in regard to its own output. But George J. Schaeffer, Seymour Poe, Morris Lefko and David E. Weshner, the sales representatives of independent producers releasing through United Artists, also were present and joined in a grand amen.

"According to HARRISON'S REPORTS, these representatives of supposedly independent producers of pictures intended for marketing in interstate commerce 'fully endorsed the new U.A. policy and stated that the company was authorized to make it applicable to their individual pictures.'

"The question now arises—Just how much of the normal competitive effort that should be exerted by these producers as regards conditions and terms of license can be restrained or eliminated by them by agreement without running afoul of the law?

(Continued on back page)

## AUTHORIZED PAY-TV TESTS HAILED AS VICTORY FOR OPPONENTS

The decision handed down last week by the Federal Communications Commission and the House Interstate Commerce Committee to permit very limited tests of pay-television systems over the free air waves during a three-year period, is being hailed as a "great victory" for the opponents of pay-TV, according to Philip F. Harling, co-chairman of exhibition's Joint Committee on Toll Television, who this week declared that his committee would press the House Commerce Committee to completely resolve the toll-TV question.

In an analysis of the FCC letter accepting the broadcast toll-TV limitations sought by Representative Oren Harris, chairman of the House Interstate Commerce Committee and author of a House joint resolution banning all forms of pay-TV, including cable transmission, Harling declared also that his committee now will push for the Congressional hearings in order to outlaw cable-TV.

Harling said that the test procedure outlined for broadcast subscription television was so limiting, so lengthy, and should prove so costly to the different pay-TV systems that the use of the air waves for toll-TV is effectively stopped for the three years in which the tests may be conducted. He added that Congressman Harris, in reporting to Congress on the limited test authorization, specifically pointed out that the forthcoming tests would in no way make broadcast toll-TV permanent, and that Congress retained the right to decide to permanently ban the broadcast systems after the tests are completed.

Stating that he has been in daily contact with Marcus Cohn, the Joint Committee's Washington attorney, Harling said that they agree that the limited tests, which represent achievement by Congressman Harris on one portion of the House joint resolution, can be considered a victory for the opponents of pay-TV for the following reasons:

1. Each of the five pay-TV systems can be tested in only one city, and there are only 20 markets in the entire United States with four or more TV stations qualified for the tests.

2. Each of the five systems must pay all the costs of installing the system in individual homes, a cost that should be prohibitive. The decision specifically prohibits the systems from passing installation costs on to users.

3. When the FCC first proposed to accept applications for tests in 1957, when none of the present limitations were proposed, none of the systems filed applications. The new limitations are discouraging to the systems.

4. Regardless of whether the tests prove successful or not, Congressman Harris has specified to Congress that the tests in themselves will not grant permanency to any system.

5. Congressman Harris has further clearly indicated that the final judgment on whether pay-TV is legal is for Congress to decide.

Pointing out that the FCC had avoided any mention of cable-TV in its limited test authorization, Harling said that the Joint Committee will not press for hearings by Congressman Harris' Committee on the House joint resolution in order to resolve the cable-TV question.

"We are confident," declared Harling, "that the hearings on the Bill will convince not only the Interstate Commerce Committee and other members of

Congress, but the public, that toll-TV in any form would be against the public interest."

## "Warlock" with Richard Widmark, Henry Fonda, Anthony Quinn and Dorothy Malone

(20th Century-Fox, April; time, 121 min.)

Big-scale western fare is offered in "Warlock," which has the ingredients and star value to put it over with all types of audiences, let alone the action fans. Finely photographed in CinemaScope and De Luxe color, its story of violence and lawlessness in a frontier town is somewhat complex, but it grips one's attention throughout and is loaded with situations that are suspenseful and exciting. Henry Fonda is most effective as a feared gunfighter who is hired by the town council to clean out the lawless element, and the same may be said for Anthony Quinn as his loyal but perplexing partner, a brooding, club-footed gambler who helps him maintain the peace but with whom he eventually comes into conflict. Richard Widmark contributes an interesting characterization as a cowboy who attains the job as the town's official deputy sheriff after becoming disgusted with the brutality of a murderous cowboy gang, of which he was a member. A pleasing romance between Fonda and Dolores Michaels, and a tangled relationship concerning Fonda, Quinn and Dorothy Malone, who falls in love with Widmark, adds to the intriguing story complications, but this latter relationship is presented in too foggy a manner to be clearly understood. The rugged outdoor scenery, enhanced by the color photography, is a visual treat:—

Fed up with the drunken, murderous behavior of Tom Drake's ruthless gang of cowboys, who shoot up the town every time they visit it and either kill the deputy sheriff or force him to flee, the people of Warlock decide to hire Fonda, famed gunfighter, as their marshal. Fonda rides in with Quinn, his partner and accepts the job on his own terms, including operation of a gambling saloon in partnership with Quinn. Drake and his gang ride into Warlock, eager to teach Fonda a lesson, but he coolly forces them to get out of town in a hurry after displaying the speed of his draw. Widmark, a member of the gang, stays behind and makes it clear that he preferred to line up with the forces of law and order. Later, Widmark's help in jailing several stagecoach robbers wins him an appointment as the town's official deputy sheriff, after others decline to accept the job. This post makes Widmark the only legal authority in town and puts him into conflict with Fonda's effective but illegal rule. During this tension, further complications arise when Dorothy Malone, Quinn's former girl-friend, arrives in town to seek revenge on Fonda for killing a man to whom she had been engaged. It soon becomes obvious that Quinn still loved Dorothy on the one hand and hated her on the other because she looked upon him as a cripple. Quinn's feelings for Dorothy become aggravated when she falls in love with Widmark, and he is further disturbed when Fonda falls in love with Dolores Michaels, a local girl, and states that he would like to settle down. After Fonda is forced to kill one of Drake's gang members in self-defense, Widmark rides out to the gang's headquarters and warns them to stay out of town. He is unmercifully beaten and stabbed. The cowboys defiantly ride into



town for a showdown, and Widmark, though injured, courageously faces them. He wins the showdown when he suddenly finds himself backed by the townspeople and Fonda. Embittered by the town's acceptance of Widmark and by Fonda's desire to end their partnership, Quinn gets drunk, goes berserk and taunts Fonda into killing him. In his grief over this happening, Fonda goes temporarily berserk himself, leaving Widmark no alternative but to order him out of town. Though he could outdraw the injured Widmark easily, Fonda accepts his authority and rides off alone.

It was produced and directed by Edward Dmytryk from a screenplay by Robert Alan Aurthur, based on the novel by Oakley Hall.

Family.

**"Count Your Blessings" with Deborah Kerr, Rossano Brazzi and Maurice Chevalier**  
(MGM, April; time, 101 min.)

A humorous, somewhat sophisticated romantic comedy that should go over pretty well with the general run of movie-goers, except, perhaps, the dyed-in-the-wool action fans. Produced on a lavish scale and beautifully photographed in CinemaScope and Metrocolor, the slender but sprightly story is concerned with the whirlwind romance and subsequent marriage of a sedate English girl and a vibrant Frenchman, and with the misunderstanding that almost wrecks their marriage when she finds reason to believe that he is unfaithful. One is kept chuckling throughout by the witty dialogue and the amusing situations. Particularly comical are those that concern the husband's frustrations when he returns to his bride after an enforced war absence of 9 years and finds his desire for romantic privacy stymied by the presence of his 8-year-old son, whom he barely knows. Engaging portrayals are turned in by Deborah Kerr and Rossano Brazzi in the key roles, and Maurice Chevalier is as charming as ever in the role of Brazzi's wealthy uncle, an understanding French nobleman who tries to smooth the troubled marital waters. Pictorially, the film is highly satisfying, for the action is set against present-day backgrounds of London and Paris and it offers the spectator some of the most fascinating shots ever taken of the famous landmarks in those cities:—

When Brazzi, a French Army captain visits her in wartime London with a message from Tom Helmore, her fiance, Deborah soon finds that the role of messenger is not in keeping with his passionate personality. He marries her after a whirlwind romance, and their one-day honeymoon comes to an abrupt end when he is ordered back to the front. Shipped from one front to another, nine years pass before Brazzi returns to Deborah and to Martin Stephens, their 8-year-old son, whom he had never seen. They embark on a second honeymoon, accompanied by the boy, whose presence constantly frustrates Brazzi's romantic notions. They eventually arrive at Brazzi's palatial home in Paris, where Deborah becomes peeved with jealousy when she finds evidence of Brazzi's affairs with other women. Chevalier diplomatically appeases Deborah, but when a misunderstanding leads her to believe that Brazzi is continuing his affairs, she takes Martin back to England and starts divorce proceedings. The split pleases the boy, who visualizes himself as being spoiled alternately by both parents and who mischievously thwarts Brazzi's efforts to contact Deborah. When the youngster visits

him in Paris, Brazzi, believing he should have only one home, decides to send him back to his mother. This displeases the boy, and he runs away. A wide police search is started for him and a frantic Deborah hurries to Paris. After an all-night search, the boy is found atop a statue in the Place Joffre, cheered by a crowd who believes that he is protesting the divorce of his parents. This leads to a reconciliation between his parents as the crowd sings "La Marseillaise."

It was produced by Karl Tunberg and directed by Jean Negulesco from a screenplay by Mr. Tunberg, based on a novel by Nancy Mitford.

Unobjectionable morally.

**"Born Reckless" with Mamie Van Doren, Jeff Richards and Arthur Hunnicutt**  
(Warner Bros., May 9; time, 79 min.)

A routine low-budget program melodrama. There is very little substance to the story, which centers around a beautiful blonde rider on the rodeo circuit, and her unrequited love for a top rodeo rider, who constantly protects her from the advances of other men but who does not fall for her himself until she provokes his jealousy. Not much imagination has gone into the story treatment, but it should get by with the indiscriminating picture-goers, for Mamie Van Doren plays the feminine lead in sexy fashion and sings four or five songs in lively style. Miss Van Doren, incidentally, makes the most of her ample physical attributes, which are accented by her tight-fitting rodeo costumes. Liberal and fairly effective use has been made of stock rodeo clips. The direction and acting are ordinary, and the photography fair:—

Aided by Arthur Hunnicutt, his pal, Jeff Richards, a rodeo rider, rescues Mamie from the lascivious advances of Tom Duggan, a newspaperman, during a party given for the rodeo performers. This starts a free-for-all fight among the cowboys, and Mamie flees with Richards and Hunnicutt in their station wagon. They stop at a motel and, on the following day, at a fair grounds nearby, Richards enters and wins most of the rodeo events only to learn that the man in charge of the show had absconded with the prize money. Without funds, Mamie decides to entertain at a roadside spot so that all three can eat a free meal, but this ends in another fracas when Richards and Hunnicutt have to rescue her from the cafe's owner. They make their way to a ranch owned by Nacho Galindo, another one of Richards' friends, from whom he borrows enough money to enter another rodeo. On the eve of the events, Richards becomes involved with Carol Ohmart, a sex-starved divorcee, and shows up for the different events suffering from a hangover. He fails miserably in each event. Angered, Mamie follows him to Carol's ranch house that night and, after pushing Carol into her swimming pool, arouses Richards by kissing him passionately. She then pushes him into the pool and stalks off. On the following day, Richards wins all the events and celebrates at a cafe, where he tries to make Mamie jealous by flirting with one of the hostesses. She retaliates by making a play for another man only to get herself into another jam. Richards rescues her once again and this time proposes marriage.

It was produced by Aubrey Schenck and directed by Howard W. Koch from a screenplay by Richard Landau, based on a story by himself and the producer. Adult fare.

"A joint distributing agency for several producers is one thing but when that agency prescribes uniform conditions and terms of sale for those producers, and they agree thereto, a different question is presented."

That some of the Allied leaders are in a militant mood and are demanding that concrete action be taken at once to combat the intolerable conditions under which exhibitors must operate today is both understandable and desirable.

With the advent of the American Congress of Exhibitors, the Allied leaders, in a sincere desire to cooperate, held their peace and abandoned their traditional militant attitude to give this new unified exhibitor organization a full opportunity to follow through on its initial program of activities that were designed to overcome the present danger that confronts the industry in general and the exhibitors in particular.

Almost five months have gone by, however, since the leading exhibitors of the country first decided to establish ACE and, despite the admittedly urgent need for prompt exhibitor relief, this new organization has not yet made arrangements for the long-awaited conference with the heads of the film companies, either on a joint or individual basis. Up to now, it has been a matter of words speaking louder than actions insofar as ACE is concerned.

Meanwhile, as the Allied bulletin points out, the position of the theatres is steadily deteriorating. Aside from the fact that exhibitors are plagued by decreased attendance, they find themselves faced with impossible distributor sales policies that take no cognizance of the equity involved, the smallness and distress of particular situations, and the limitations of potential grosses. In some cases the demands are ridiculous because the pictures simply aren't worth the terms asked. In the case of pictures that are really good, the terms demanded are so prohibitive that, even if the picture does exceptionally well at the box-office, little if any profit is left for the exhibitor.

These destructive sales policies have made the condition of the exhibitors more desperate than ever and, since there is not the slightest indication that the distributors are willing to institute voluntary reforms, militant action, such as contemplated by Allied, seems to be the only way by which corrective measures can be attained.

The type of militant action Allied has in mind is indicated by the bulletin, which states that "leaders who have not been able to get into personal touch with their Congressmen and Senators in furtherance of Allied's White Book Campaign and other matters of interest to exhibitors, will be able to do so on Friday, the 17th, and Monday, the 20th."

Although there has been no official statement from Allied, it is generally known that the organization's leaders have made considerable progress during the past two months toward arranging for an appropriate Congressional committee to hold hearings on the white paper's charges that the principal blame for the desperate condition of the smaller independent theatre owners rests upon the major film companies because of practices and policies that are

violative of injunctions issued by the Courts under the anti-trust laws, and upon the Department of Justice for failing to uphold and enforce these injunctions.

### A GOOD SUGGESTION

In connection with the Academy Awards telecast that will be shown over the national NBC network on Monday night, April 6, the Advertising and Publicity Directors Committee of the Motion Picture Association of America suggests that every company in the industry or allied with the industry aid the promotion of the telecast with this no-cost cooperation.

Have the person or persons who answer telephones use the following phrase for the one day, Monday, April 6:

"Good morning — This is 'Oscar Day' — Be sure to see the Academy Awards telecast at 10:30 to-night."

Incidentally, the telecast has been extended from one hour and forty-five minutes to a record two hours, thus enabling the more than 100 stars who will participate in the program to be seen by the public to the best advantage.

### MORE ON COOPERATION WITH NSS

The following letter has been sent to this paper by Burton E. Robbins, vice-president in charge of sales for National Screen Service:

"I was very happy to see that in your March 28th issue of HARRISON'S REPORTS you reproduced the item relating to National Screen contained in the Allied Theatre Owners of Indiana 'Theatre Facts' issue of March 20th.

"Their efforts to solicit the cooperation of their members in the handling of our materials—thereby enabling us to render efficient service—is most constructive, and is something which will result in a better situation for all of us who are involved.

"If all exhibitors were to extend cooperation of this kind, not alone in Indiana but throughout the United States, it would be beneficial for all parties. Therefore, we do greatly appreciate your having given exposure to this item."

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Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919  
Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, APRIL 11, 1959

No. 15

## THE LATEST PARAMOUNT BALLYHOO

In our issue dated February 28, we pointed out that, despite all the ballyhoo last fall and winter about Paramount's "affirmation of faith" in the future of the industry, it appeared very doubtful that the company would deliver its promised 1959 program to the exhibitors.

It will be recalled that Barney Balaban, Paramount's president, in his "affirmation of Faith" message, specifically stated last August that the company's 1959 release schedule "will include at least 20 pictures, and hopefully more, in the million dollar-plus category," augmented by an unspecified number of smaller-budgeted pictures.

Our February 28 article also pointed out that the official Paramount release schedule showed that a total of only eight pictures (exclusive of two reissues) will be released during the first six months of 1959, and that six of these could be classed in the "million dollar-plus" category, while the other two, "Tokyo After Dark" and "The Young Captives" are low-budgeted program films.

We further stated that Paramount, to deliver the promised program of at least 20 million dollar-plus pictures in 1959, will have to put fourteen more of them in release during the second half of this year, and we expressed doubt that it could be done, even though the company claims that it has increased its production activities.

The latest Paramount release schedule, as published in the second section of this week's issue, shows that three more reissues have been added for the first six months of 1959, making for a total of five reissues for the period. During July and August, the company will release four more of its so-called million dollar-plus pictures. This means that Paramount will have to release eight top pictures in the last quarter of 1959 to fulfill its promise.

That Paramount will not deliver what it promised became apparent this week when it started to ballyhoo itself once again with a 4-page advertisement inserted in the trade papers. This advertisement heralds the news that "For '59-'60 Paramount Gives the Industry its 'Q'—Quality in Quantity."

Listed in the advertisement are 27 productions. Of these, seven have already been put on the schedule up to August. Two others are completed, one is being dubbed and five are before the cameras. The remaining twelve are classified as "in preparation," and include "The Rat Race," "No Bail for the Judge" and "Visit to a Small Planet," which Balaban specifically identified last year as being "definitely set" for re-

lease in 1959. Included also are five other productions, which he identified as "likely" to be released in 1959. Four other productions not mentioned by Balaban last August also are included in the "in preparation" listing, but missing are six other productions he did mention as "likely" for 1959 release.

What is significant about the advertisement is that the product mentioned therein covers 1959 and 1960. At first glance it is indeed an impressive list from the viewpoint of quality and quantity, but when one realizes that it takes in a two-year period the quantity becomes far less impressive.

The purpose of this advertisement, as we see it, is an attempt by Paramount to cover up the fact that what it will deliver in 1959 probably will be considerably short of what it promised.

As the readers of these columns well know, we have consistently maintained that Paramount's "affirmation of faith" in the future of the industry is something less than the company has tried to make it appear to be. That we are being proved right does not surprise us, for the record shows that, despite glowing production announcements put out by the company in prior years, it invariably failed to deliver what it promised.

## ANOTHER ACE MEETING

The executive committee of the American Congress of Exhibitors will meet in New York on Tuesday morning, April 14, to "discuss matters of vital importance to the industry," according to a terse announcement issued this week by S. H. Fabian, ACE's chairman. He did not elaborate on what ACE considers to be "matters of vital importance."

It is interesting to note that the call for the ACE meeting was issued several days after National Allied announced that a special meeting of its board of directors will be held in Washington on April 18 and 19, stating that one of the reasons for the special session was that Allied, while awaiting promised action by ACE on matters of first importance to exhibitors, has been stalled on dead center and has not functioned in the interest of its members.

As we pointed out last week, almost five months have gone by since the leading exhibitors of the country decided to establish ACE and, despite the urgent need for prompt exhibitor relief, those who are guiding ACE have not yet made arrangements for the long-awaited conference with the heads of the film companies.

Many meetings have been held throughout the

(Continued on back page)

## ANOTHER EXHIBITOR BLAST AT UA

Edward W. Lider, president of Independent Exhibitors, Inc., National Allied's New England unit, had this to say to his membership in a current organizational bulletin, concerning United Artists' new sales policy:

"There may be some justification for the U.A. collection policy. Producers are pressing them for money. But our objections are:

"1. U.A. has had phenomenal growth in spite of traditional adjustments and old film payment methods. So why squeeze more out?

"2. Exhibitors are doing poorly even under old methods, *so many will go broke* under new U.A. terms and collections. (Even though a few get to Florida.)

"3. U.A. completely ignored existing exhibitor organizations trade opinions, and are shoving this new policy down throats. They could have approached this problem at the conference table, or at least made other peaceful efforts.

"4. If all film companies follow the precedent of U.A., where will the industry go? Is anybody sure the industry can stand the U.A. policy, or may it not bring bankruptcy to the movie industry? I don't know the answer here and if U.A. doesn't know the answer, then someone better be damn certain to explain what they're doing and what the results will be. It's fine to yell about abuses and bad deals, but it's another thing for U.A. to announce unequivocally a possible destructive practice. I think they should ponder a bit, talk to exhibitors and heads of organizations; after all, if they're wrong, the golden goose (for U.A.) may be dead! Remember Metro's no look on 'I'll Cry Tomorrow'—cost them millions because of disrupted relations with their customers.

"5. Stockholders in U.A. may be alarmed if they find out U.A. may have just wiped out any customer good-will they had, and that playoffs of good and bad U.A. pictures must inevitably be diminished.

"6. Exhibitors will favor film companies which are friendly, not hostile, and even if pictures are proven grossers, adjustments and time to pay off are most important. So U.A. may find exhibitors passing their lesser pictures, second features, and even top features where they can.

"7. The big objection to the U.A. deal is obviously that once U.A. gets the money, what will the adjustment be and when will they be made. Wouldn't exhibition be afraid to entrust the cost of film to the distributor's decision?

"8. And there's no specific mention as to scales or what adjustments will be made.

"9. And, of course, who can afford to pay and then wait for return of money?

"In summary, we do not know what the future will bring, nor what the U.A. policy will mean. But if U.A. doesn't know, they've taken a real jump into outer space! And what can bring them back out of orbit?

"Suggestion: We exhibitors and our trade organizations have acknowledged publicly that we want to help producers and distributors, if we can, to solve some of their problems. We know U.A. has a problem and sincerely offer to help solve their problem in any way other than in an arbitrary and highly questionable manner which they perhaps have adopted. I therefore urge that all factions of the industry seri-

ously ponder and actively seek the only way out—the conference table where each faction recognizes the other's problem and a peaceful settlement of their differences."

## "The World, the Flesh and the Devil" with Harry Belafonte, Inger Stevens and Mel Ferrer

(MGM, May; time, 95 min.)

Unusual and fascinating entertainment is offered in "The World, the Flesh and the Devil," which should go over well with the general run of audiences, even though the story ends in a manner that is puzzling and somewhat less than satisfying. The subject matter is not only intriguing but also thought-provoking, for it takes place in the present and deals with three people who meet in a completely evacuated New York City as the only apparent survivors in the world, which had been devastated by atomic warfare. In addition to the problem of survival, the story is made absorbing by the fact that it is also concerned with a romantic triangle involving the survivors, one of whom is a Negro. This circumstance naturally brings up the problem of racial tensions, but this is handled in so complex a manner that one is never clear as to how each character feels about the matter. The ending, which has the three characters forgetting their conflicts with one another and preparing to face the future together, is a letdown, for it resolves neither the racial question nor the romantic problem. Despite the story flaws, however, it grips one's attention throughout, particularly in the first half, during which Harry Belafonte appears alone on the screen as a man faced with the frightening belief that he is the only human being left on earth. The scenes that show him making his way to New York City and finding the vast metropolis completely deserted and void of life are truly remarkable, for the action was shot against actual New York City backgrounds. A most extraordinary sequence is the one in which Times Square, normally one of the most congested metropolitan areas in the world, is depicted as completely deserted except for Belafonte. These unusual scenes are alone worth the price of admission and they serve to give the proceedings a stark realistic flavor. The black-and-white photography, in Cinema-Scope, is excellent:—

The story opens with Belafonte, a Pennsylvania coal miner, suddenly trapped in a mine cave-in. When efforts to free him cease abruptly after five days, he manages to dig his way into another shaft and, upon reaching the surface, finds complete desolation and no sign of life. An old newspaper headline tells him that an atomic war had taken place. Jumping into a car, he makes his way to New York City and finds the tunnel and bridge approaches blocked solidly by abandoned cars. He finally reaches the city in a small boat and finds the metropolis totally evacuated and strewn with debris. The frightening realization that he might be the only person left in the world dawns on him. In the days that pass he sets himself up in an apartment building and utilizes his mechanical knowledge to obtain electricity and to otherwise make life as comfortable as possible. His joy knows no bounds when he is suddenly confronted by Inger Stevens, who explains that she, too, had survived the holocaust and had been watching him for days. He wins her confidence and sets her up in an apartment of her own.



They become attracted to each other and she encourages him to make love to her, but he keeps his distance because of their difference in color and she accuses him of being prejudiced. Both rejoice when Mel Ferrer, a third survivor, makes an appearance, but complications arise when Ferrer falls in love with Inger and can make no progress with her because of her feelings toward Belafonte, who still keeps his distance from her. In the course of events, Ferrer forces Belafonte into a gun duel and they stalk each other on the streets and on the roof-tops. In the end, however, they lay down their weapons at Inger's urging and, having learned by radio of other survivors in the world, set out hand-in-hand toward a new life.

It was produced by George Englund and directed by Randal MacDougall from a screen story by Ferdinand Reyher. Unobjectionable morally.

**"Island of Lost Women" with Jeff Richards, Venetia Stevenson and John Smith**

(Warner Bros., May 16; time, 71 min.)

Undistinguished in either writing, direction or acting, this is just a routine program melodrama that may squeeze by with the indiscriminating picturegoers on the lower half of a double bill. Those who are the least bit fussy about their screen fare probably will be bored by the far-fetched, unconvincing story, which revolves around two Americans who are virtually held captive by a scientist after their plane is forced to make an emergency landing on an uncharted Pacific island. Romantic interest is worked into the familiar plot by the fact that the two captives are aided by the scientist's three attractive daughters, who had never seen a man other than their father. There is nothing real about the characters, however, and for that reason one does not have any feelings for them or for their problems. Moreover, the pace is slow and the few melodramatic moments it does have fail to generate appreciable excitement. The photography is acceptable:—

Jeff Richards, a top newspaperman, and John Smith, his pilot-photographer, are forced down on an uncharted Pacific island while en route to a conference in Australia. They find the island inhabited by Alan Napier and Venetia Stevenson, June Blair and Diane Jergens, his three lovely daughters, who openly show their pleasure upon meeting the two young men. Richards soon learns that Napier is a prominent atomic scientist who had disappeared from California years previously, and that he had settled down on the island with his family in the belief that the world was headed for self-destruction through atomic warfare. When Richards states that he plans to report this news, Napier angrily destroys the plane with a flame-throwing weapon to prevent him and Smith from leaving the island. Venetia, who had fallen in love with Richards, and June, who was smitten with Smith, decide to help both men build a raft to escape. Diane, jealous over the attentions shown to her sisters, tells her father about the escape plan. Napier's attempt to stop the two men from building the raft leads to a series of complications that culminate with the scientist's island laboratory set afire accidentally by the flame-throwing gun. The flames affect an atomic reactor built by Napier, and Richards, risking his life, manages to get everyone to a place of safety before the laboratory blows up in an atomic-like explosion. The blast is recorded in Australia, and a U. S.

Air Force jet plane soon arrives on the scene to investigate. With their rescue at hand, all concerned look forward to a return to civilization.

It was produced by Albert J. Cohen and directed by Frank W. Tuttle from a screenplay by Ray Buf-fum, based on a story by Prescott Chaplin.

Family.

**"Crime and Punishment, U.S.A." with Mary Murphy, George Hamilton and Frank Silvera**

(Allied Artists, May; time, 96 min.)

An interesting and fairly exciting modernized version of Feodor Dostoevski's classic psychological novel. As an entertainment, however, it probably will find its best reception among those who patronize the art houses. The story has been intelligently revised to suit present-day conditions, and credit is due producer Terry Sanders and director Denis Sander for their imaginative handling of the subject matter, despite obvious budgetary limitations. This is their first professional production effort and, though it is not without its flaws, it augurs well for their future. The story, which revolves around a psychologically twisted student who commits a murder, is unpleasant but effective. George Hamilton, who looks a great deal like Anthony Perkins, is a talented newcomer who does surprisingly well in the rather difficult role of the confused killer. A most impressive characterization is delivered by Frank Silvera as the police lieutenant. The manner in which he gradually breaks down Hamilton's resistance and gets him to confess to the crime is most interesting. A considerable part of the action has been shot in and around Hollywood, lending a realistic atmosphere to the stark proceedings:—

Obsessed with the belief that he had become a financial burden to Toni Merrill, his mother, and Marian Seldes, his sister, Hamilton, a law student, kills Eve McVeagh, a pawnbroker, when she catches him robbing her strong box. Ken Drake, a suspect, confesses to the crime, but police lieutenant Silvera is not convinced of the man's guilt. Meanwhile, Hamilton meets and falls in love with Mary Murphy, a girl with a lurid past. Soon thereafter, John Harding, whose employ Marian left because of his improper advances, rents an apartment adjacent to Mary's and overhears Hamilton tell of having murdered the pawnbroker. Still interested in Marian, Harding calls on Hamilton, tells him what he knows of the murder and also admits that he, too, is a murderer, for he had killed his wife. When Silvera finds Hamilton's jewelry among the pawnbroker's effects, he suspects the young student of having killed the woman. He begins to question Hamilton and in a series of conversations succeeds in placing him in a state of extreme confusion. By this time Silvera becomes convinced of his guilt. In the meantime, Harding tells Marian that he knows her brother is a murderer and threatens to expose him unless she submits to his advances. When she refuses, Harding gives up the pursuit and commits suicide. His fatal shot is heard by Hamilton and Mary. The subsequent sight of the dead man marks the turning point for Hamilton. With Mary following, he walks to the police station and surrenders.

It was produced by Terry Sanders and directed by Denis Sanders from a screenplay by Walter Newman.

Adult farc.

country to gain support for ACE, and the great majority of exhibitors who attended those meetings enthusiastically endorsed its initial program of activities, which were designed to overcome exhibition's pressing problems, but up to now there has been much talk and little action. As a result, many exhibitors are becoming restive.

One of the chief mistakes made by the ACE executive committee is its failure to keep the exhibitors fully informed on just what is happening with its program. The terse statement about discussing "matters of vital importance" at the April 14 meeting is typical of the secrecy with which the executive committee has been handling the affairs of ACE.

In the opinion of this paper, the ACE executive committee has no right to keep information of the progress made to date a secret. ACE is a project that is being sponsored by all the exhibitors, but it is being handled in a way that makes it appear as if it is the business of a few. The exhibitors are entitled to know just what is happening. They cannot be expected to lend either moral or financial support to a project that is being guided in secrecy.

### A SOUND PLEA FOR MORE SATURATION BOOKINGS

20th Century-Fox's decision giving branch managers the authority to direct the advertising and publicity campaigns for pictures in their areas as part of their new sales autonomy, was hailed this week by George G. Kerasotes, president of the Theatre Owners of America, as another step towards encouraging area saturation openings accompanied by area saturation advertising campaigns.

Reiterating his belief that area advertising campaigns accompanying regional openings are the most promising merchandising development in the industry in years, Kerasotes maintained that such ad campaigns, conducted at the local level, are the only effective replacement for the present emasculated national advertising efforts of the film companies.

"Area ad campaigns and area openings have worked, and will continue to work," said Kerasotes. "I have just returned from the Missouri-Illinois and Heart of America Convention in Kansas City, where it was reported that Warner Brothers' 5-state, 3-exchange opening of 'The Hanging Tree' increased business 170 per cent over normal in Kansas City alone. Local exhibitor advertising executives and Warner ad men got together and mapped out an ad campaign aimed specifically for the five-state market. Results were so extraordinary that Warner's is now readying another picture for similar handling, and is increasing the number of prints to be made available for this second film.

"I have written to all the major companies, urging them to adopt area openings on an organized basis, so that every month there would be such kickoffs in some exchange area, and that over the course of the year every exchange area would be covered by several such openings. Every film company has agreed the suggestion is sound, most said they were using area openings to some degree, but all stated they did not believe it would be possible to put the openings on an organized basis, with the film companies cooperating

to decide what areas they would cover each month and thus avoid direct duplication.

"If a cooperative effort is impossible at the present, I urge the film companies to act independently—but to try area openings with advertising aimed at that specific area.

"Twentieth Century-Fox's branch managers, armed with what Spyros P. Skouras, their president, says is 'complete local autonomy' not only over film sales but advertising in their area, are in a unique position to test such openings. They have Warner's experience as a guide. I hope they will make the attempt. I know they will find exhibitors not only eager to cooperate, but willing to share the additional advertising expenses with them to effectively blanket their locale and earn the extra box-office revenue in which both exhibition and distribution will share. The two—the film company and the exhibitor—working together to make the opening a big exciting public event, can achieve a team work that must benefit both. They, more than anyone else on a national level, are in the prime position to determine how to best sell the product to get the most revenue from their area."

Because saturation bookings frequently have been used as a gimmick to put over mediocre pictures, this paper is pleased to note that Kerasotes warned that "good" pictures should be used. "Blockbusters will stand by themselves in most instances," he declared, "and if a poor film is used and the public is misled, the eventual results will be detrimental rather than helpful to our industry."

### ACADEMY AWARDS PROGRAM A DUD

According to the Trendex rating, the Academy Awards presentation on the NBC-TV network Monday night was seen by more people in more homes than any other show ever presented on television in the United States.

Four out of five TV sets in the United States were said to have been tuned to the show. This means that the program was presented in 29,000,000 homes, or that 80% of the people owning television sets were watching the Academy show.

Considering the vast audience of millions that watched the telecast, it is indeed unfortunate that they were treated to a show as dull and as listless as this one. The program was not only marked by a lack of freshness and imagination in its presentation, but the wealth of talent that appeared was, with only a few exceptions, wasted and shown to disadvantage.

Harriet Van Horne, TV columnist for the New York World Telegram and Sun, summed it up well when she said that the program had "virtually no surprise, shock, gaiety or honest emotion," and that "there were only a few moments when one felt a sense of life, of wit and style and genuine feeling."

To make matters worse, the program was finished unexpectedly about twenty minutes ahead of time, and it ended up in utter confusion with 100 self-conscious stars stranded on the stage.

The presentation was highly successful only in that it garnered an audience of some 75,000,000 people, but the unimaginative, trite handling of the show generally made for a negative public reception that did the prestige of the motion picture industry no good.



IN TWO SECTIONS—SECTION TWO  
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**RELEASE SCHEDULE FOR FEATURES**

**Allied Artists Features**

(1560 Broadway, New York 19, N. Y.)

**1957-58**

5833 In-Between Age—Patterson-Steele	Aug. 4
5812 Cry Baby Killer—Nicholson-Mitchell	Aug. 18
5825 Hot Car Girl—Bakalyn-Kenney	Aug. 18
5826 Queen of Outer Space—	
Zsa Zsa Gabor (C'Scope)	Sept. 7
5831 Legion of the Doomed—Bill Williams	Sept. 21
5835 Speed Crazy—Halsey-Lime	Oct. 19
5836 Wolf Larsen—Sullivan-Hall	Oct. 26
5813 Joy Ride—Toomey-Doran	Nov. 20
5822 Unwed Mother—Moore-Vaughn	Nov. 20
5823 Gunsmoke in Tucson—	
Stevens-Tucker (C'Scope)	Dec. 7
5837 Revolt in the Big House—Evans-Hunter	Dec. 21
5839 Johnny Rocco—Gray-McNally	Dec. 21

**1958-59**

5901 House on Haunted Hill—Price-Ohmart	Jan. 15
5902 The Cosmic Man—John Carradine	Jan. 15
5903 The Giant Behemoth—Gene Evans	Feb. 1
5904 Arson for Hire—Brodie-Thomas	Feb. 1
5657 Friendly Persuasion—reissue	Mar. 12
5911 King of the Wild Stallions—	
Montgomery-Brewster (C'Scope)	Apr. 10
5907 Battle Flame—Brady-Edwards	Apr. 24
5913 Beyond the Place—Johnson-Miles	May 7
5905 Al Capone—Steiger-Spain	May 25
5909 Beatsville, U.S.A.—Kathleen Crowley	May 21
5910 Speed Crazy—Halsey-Lime	May 21

**American International Features**

(8255 Sunset Blvd., Hollywood 46, Calif.)

309 Tank Battalion—Kelly-Hellen	July 16
310 Hell Squad—Carroll-Gavlin	July 16
303 How to Make a Monster—Harris-Brinegar	July 23
307 Teenage Caveman—Vaughn-Marshall	July 23

**Buena Vista Features**

(477 Madison Ave., New York 22, N. Y.)

The Light in the Forest—Parker-Corey	July
Peter Pan—reissue	July
White Wilderness—True-Life Adventure	Sept.
Tonka—Mineo-Carey	Dec.
Sleeping Beauty—Cartoon feature	Feb.
The Shaggy Dog—MacMurray-Hagen	Apr.
Darby O'Gill and the Little People—Munro-Sharpe	July
The Big Fisherman—Keel-Kohner	Aug.

**Columbia Features**

(711 Fifth Ave., New York 22, N. Y.)

302 Gunman's Walk—Heflin-Hunter-Grant (C'Scope)	July
304 The Revenge of Frankenstein—British cast	July
303 The Camp on Blood Island—British cast	July
308 The Snorkel—British cast	July
306 Life Begins at 17—Damon-Johnson	July
307 Tank Force—Mature-Genn (C'Scope)	Aug.
309 Buchanan Rides Alone—Randolph Scott	Aug.
311 The Whole Truth—Granger-Reed	Sept.
312 She Played with Fire—Dahl-Hawkins	Sept.
313 Ghost of the China Sea—David Brian	Sept.
310 Me and the Colonel—Kaye-Jurgens	Oct.
314 Apache Territory—Calhoun-Bates	Oct.
315 Kill Her Gently—British cast	Oct.
316 The Last Hurrah—Tracy-Foster	Nov.
318 Tarawa Beachhead—Mathews-Adams	Nov.
317 Murder Reported—Carpenter-Stribling	Nov.
320 The 7th Voyage of Sinbad—Matthews-Grant	Dec.
321 The Man Inside—Palance-Ekberg (C'Scope)	Dec.
324 Senior Prom—Corey-Hampton	Jan.
322 Murder by Contract—Vince Edwards	Jan.
319 Bell, Book and Candle—Novak-Stewart	Jan.
323 Good Day for a Hanging—MacMurray-Hayes	Jan.
326 Ride Lonesome—Scott-Steele (C'Scope)	Feb.
327 Gideon of Scotland Yard—Hawkins-Foster	Feb.
328 City of Fear—Vince Edwards	Feb.
329 The Two-Headed Spy—Hawkins-Scala	Mar.
330 Forbidden Island—Hall Adams	Mar.
331 Gunmen from Laredo—Knapp-Davi	Mar.
Gidget—Dee-Darren (C'Scope)	Apr.
Bandit of Zhobe—Mature-Aubrey (C'Scope)	Apr.
334 Juke Box Rhythm—Morrow-Jones	Apr.
On The Waterfront—reissue	Apr.
The Caine Mutiny—reissue	Apr.
230 The Bridge on the River Kwai—	
Holden-Guinness (C'Scope)	Special

**Metro-Goldwyn-Mayer Features**

(1540 Broadway, New York 19, N. Y.)

**1957-58**

830 Imitation General—Ford-Elg	July
825 Gigi—Caron-Jourdan (C'Scope)	July
821 Tarzan's Fight for Life—Gordon Scott	July
828 The Badlanders—Ladd-Borgnine (C'Scope)	Aug.
829 The Reluctant Debutante—	
Harrison-Kendall (C'Scope)	Aug.
832 Andy Hardy Comes Home—Mickey Rooney	Aug.

## 1958-59

901	Cat On a Hot Tin Roof—Taylor-Newman	Sept.
902	Dunkirk—all-British-cast	Sept.
903	Torpedo Run—Borgnine-Ford (C'Scope)	Oct.
904	The Decks Ran Red—Mason-Dandridge	Oct.
905	Party Girl—Charisse-Taylor-Cobb	Nov.
906	The Tunnel of Love—Day-Widmark	Nov.
907	Tom Thumb—Tamblyn-Young	Dec.
908	Some Came Running— Sinatra-Martin-MacLaine (C'Scope)	Dec.
909	The Doctor's Dilemma—Caron-Bogarde	Jan.
911	Night of the Quarter Moon— London-Barrymore (C'Scope)	Feb.
910	The Journey—Kerr-Brynnner	Feb.
915	The First Man Into Space—Thompson-Landi	Feb.
912	The Mating Game—Reynolds-Randall (C'Scope)	Mar.
913	Nowhere to Go—Nader-Smith	Mar.
	Count Your Blessings— Kerr-Brazzi-Chevalier (C'Scope)	Apr.
914	Green Mansions—Hepburn-Perkins (C'Scope)	Apr.
917	The World, the Flesh and the Devil— Belafonte-Stevens-Ferrer (C'Scope)	May
918	Watusi—Montgomery-Elg	May
	The Mysterians—Japanese-made	May
	The Angry Hills—Mitchum-Mueller (C'Scope)	June
916	Ask Any Girl— Niven-MacLaine-Young (C'Scope)	June
	North by Northwest—Grant-Saint-Mason	July
	The Beat Generation— Cochran-Van Doren (C'Scope)	July
	Tarzan, The Ape Man—Denny Miller	Aug.
	For the First Time—Mario Lanza	Aug.
	The Scapegoat—Alec Guinness	Sept.
	The Big Operator—Rooney-Cochran-Van Doren	Sept.

## Paramount Features

(1501 Broadway, New York 18, N. Y.)

## 1957-58

5734	King Creole—Presley-Jones	July
5735	Rock-a-bye Baby—Lewis-Maxwell	July
5736	The Matchmaker—Booth-Perkins	Aug.

## 1958-59

5803	The Party Crashers—Stevens-Driscoll	Sept.
5804	As Young as We Are—Harland-Scott	Sept.
5801	The Blob!—McQueen-Corseaut	Oct.
5802	I Married a Monster from Outer Space— Tryon-Talbot	Oct.
5805	When Hell Broke Loose—Bronson-Jaeckel	Nov.
5806	Houseboat—Grant-Loren	Nov.
5807	The Hot Angel—Loughrey-Kemmer	Dec.
5808	The Geisha Boy—Lewis-Macdonald	Dec.
5809	Bucaneer—Brynnner-Heston-Bloom	Jan.
5810	Tokyo After Dark—Long-McCarthy	Jan.
5811	The Trap—Widmark-Louise	Feb.
5812	The Young Captives—Marlo-Patten	Feb.
5813	The Black Orchid—Loren-Quinn	Mar.
R5815	A Place in the Sun—reissue	Mar.
R5816	Stalag 17—reissue	Mar.
R5819	Shane—reissue	Apr.
5814	Tempest—Heflin-Mangano-Lindfors	Apr.
5817	Thunder in the Sun—Chandler-Hayward	May
5818	The Hangman—Taylor-Louise	June
R5824	Loving You—reissue	June
R5825	King Creole—reissue	June
5820	Don't Give Up the Ship—Lewis-Merrill	July
5821	Last Train from Gun Hill— Douglas-Quinn-Jones	July
5822	But Not for Me—Gable-Baker	Aug.
5823	The Five Pennies—Kay-C-Bel Geddes	Aug.

## Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

*Ed. Note:* The Rank Film Distributors of America have discontinued operations as of March 28. RFA film currently in release are being handled by Lopert Films, Inc.

## Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

## 1958

827-9	The Fly—Hedison-Owens (C'Scope)	July
822-7	Space Master X7— Williams-Thomas (Regalscope)	July
823-5	Gang War—Bronson-Taylor (Regalscope)	July
824-3	The Bravados—Peck-Collins (C'Scope)	July
829-2	Sierra Baron—Keith-Jason (C'Scope)	July
826-8	Wolf Dog—Jim Davis (Regalscope)	July
830-0	A Certain Smile—Brazzi-Fontaine (C'Scope)	Aug.
820-1	RX Murder—Jason-Goring (C'Scope)	Aug.
818-5	Flaming Frontier—Bennett-Davis (Regalscope)	Aug.
831-8	The Fiend Who Walked the West— O'Brian-Evans (C'Scope)	Aug.
833-4	The Hunters— Mitchum-Wagner-Britt (C'Scope)	Sept.
832-6	Harry Black and the Tiger— Granger-Rush (C'Scope)	Sept.
834-2	Villa!—Romero-Keith-Dean (C'Scope)	Oct.
835-9	The Barbarian and the Geisha— John Wayne (C'Scope)	Oct.
837-5	In Love and War—Wagner-Wynter (C'Scope)	Nov.
839-1	Mardi Gras—Boone-Sands-Crosby (C'Scope)	Nov.
841-7	A Nice Little Bank that Should be Robbed— Rooney-Ewell (C'Scope)	Dec.
843-3	Frontier Gun—Agar-MacLaine (Regalscope)	Dec.
842-5	The Roots of Heaven— Howard-Greco-Flynn (C'Scope)	Dec.

## 1959

901-9	Inn of the Sixth Happiness— Bergman-Jurgens (C'Scope)	Jan.
902-7	Sheriff of Fractured Jaw— More-Mansfield (C'Scope)	Jan.
903-5	Smiley Gets a Gun—Keith Calvert (C'Scope)	Jan.
904-3	Rally 'Round the Flag, Boys!— Woodward-Newman-Collins (C'Scope)	Feb.
907-6	Intent to Kill—Todd-Drake (C'Scope)	Feb.
908-4	Alaska Passage— Williams-Hayden (Regalscope)	Feb.
905-0	I, Mobster—Cochran-Milan (C'Scope)	Feb.
906-8	These Thousand Hills— Murray-Remick (C'Scope)	Feb.
	The Remarkable Mr. Pennypacker— Webb-McGuire (C'Scope)	Mar.
	The Sound and the Fury— Brynnner-Woodward (C'Scope)	Mar.
	Diary of Anne Frank— Perkins-Shildkraut (C'Scope) (pre-release)	Mar.
	The Lone Texan—Parker Dalton (Regalscope)	Mar.
	Compulsion— Welles-Varsi-Stockwell (C'Scope)	Apr.
	Warlock—Widmark-Malone (C'Scope)	Apr.

## United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	The Vikings—Douglas-Curtis-Leigh	July
	Kings Go Forth—Sinatra-Wood	July
	I Bury the Living—Boone-Bikel	July
	La Parisienne—Brigitte Bardot	Aug.
	China Doll—Mature-Hua	Aug.
	It, the Terror from Beyond Space—Thompson-Smith	Aug.
	The Curse of the Faceless Man—Anderson-Edwards	Aug.
	Gun Runners—Murphy-Albert	Sept.
	Terror in a Texas Town—Sterling Hayden	Sept.
	Cop Hater—Robert Loggia	Sept.
	The Big Country—Peck-Simmons	Sept.
	Man of the West—Cooper-London-Cobb	Oct.
	The Fearmakers—Dana Andrews	Oct.
	Hong Kong Confidential—Barry-Tyler	Oct.
	The Muggers—Kent Smith	Nov.
	Ten Days to Tulara—Hayden-Raynor	Nov.
	The Lost Missile—Loggia-Parker	Dec.
	Machete—Blanchard-Dekker	Dec.
	The Horse's Mouth—Alec Guinness	Dec.
	Escort West—Mature-Stewart (C'Scope)	Jan.
	Guns, Girls and Gangsters—Mohr-Van Doren	Jan.
	The Last Mile—Mickey Rooney	Jan.
	I Want to Live—Hayward-Coolidge	Jan.
	Separate Tables—Niven-Kerr-Hayworth	Feb.
	Lonelyhearts—Clift-Loy	Feb.
	The St. Louis Bank Robbery—Steve McQueen	Feb.



Anna Lucasta—Kitt-Davis, Jr. ....Feb.  
 Alias Jesse James—Hope-Fleming .....Mar.  
 The Horse's Mouth—Alec Guinness .....Mar.  
 Mustang—Jack Beutel .....Mar.  
 Some Like it Hot—Monroe-Curtis-Lemmon .....Mar.  
 Riot in Juvenile Prison—Hoyt-Henderson .....Apr.  
 The Naked Maja—Gardner-Franciosa .....Apr.  
 Ten Seconds to Hell—Chandler-Carol .....Apr.  
 Man in the Net—Ladd-Jones .....May  
 Gunfight at Dodge City—Joel McCrea .....May  
 Pork Chop Hill—Peck-Gaurdino .....May  
 The Devil's Disciple—Douglas-Olivier .....May

### Universal-International Features

(445 Park Ave., New York 22, N. Y.)

#### 1957-58

5830 A Time to Love and a Time to Die—  
 Gavin-Pulver (C'Scope) .....July  
 5831 Kathy O'—Duryea-McCormack (C'Scope) ....July  
 5832 Last of the Fast Guns—  
 Mahoney-Roland (C'Scope) .....July  
 5833 Twilight for the Gods—Hudson-Charisse .....Aug.  
 5835 Voice in the Mirror—Egan-London (C'Scope) Aug.  
 5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.  
 5901 Bend of the River—Reissue .....Aug.  
 5902 World in His Arms—Reissue .....Aug.  
 5903 Up Front—Reissue .....Aug.  
 5904 Mississippi Gambler—Reissue .....Aug.  
 5836 Ride a Crooked Trail—  
 Murphy-Scala (C'Scope) .....Sept.  
 5837 Once Upon a Horse—  
 Rowan-Martin (C'Scope) .....Sept.  
 5838 Raw Wind in Eden—  
 Williams-Chandler (C'Scope) .....Oct.  
 5839 The Saga of Hemp Brown—  
 Calhoun-Garland (C'Scope) .....Oct.

#### 1958-59

5901 Blood of the Vampire—Wolfst-Shelley .....Nov.  
 5902 Monster on the Campus—Franz-Moore .....Nov.  
 5903 The Light Touch—reissue .....Nov.  
 5904 Bend of the River—reissue .....Nov.  
 5905 The World in His Arms—reissue .....Nov.  
 5906 The Restless Years—Saxon-Dee (C'Scope) ...Dec.  
 5907 Appointment with a Shadow—  
 Nader-Moore (C'Scope) .....Dec.  
 5908 The Mark of the Hawk—Poitier-Hernandez ...Dec.  
 5909 Mississippi Gambler—reissue .....Dec.  
 5910 Up Front—reissue .....Dec.  
 5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.  
 5912 The Silent Enemy—British cast .....Jan.  
 5913 Money Women and Guns—  
 Mahoney-Hunter (C'Scope) .....Jan.  
 5914 A Stranger in My Arms—  
 Allyson-Chandler (C'Scope) .....Feb.  
 5915 No Name on the Bullet—  
 Murphy-Evans (C'Scope) .....Feb.  
 5916 Never Steal Anything Small—  
 Cagney-Jones (C'Scope) .....Mar.  
 5917 Step Down to Terror—Drake-Miller .....Mar.  
 5918 Imitation of Life—Turner-Gavin-Moore .....Apr.  
 The Wild and the Innocent—  
 Murphy-Dru (C'Scope) .....May  
 Floods of Fear—Keel-Heywood .....May  
 The Mummy—English-made .....July  
 Curse of the Undead—Fleming-Crowley .....July  
 This Earth is Mine—  
 Hudson-Simmons (C'Scope) .....July

### Warner Bros. Features

#### 1957-58

(321 W. 44th St., New York 18, N. Y.)

724 No Time for Sergeants—Andy Griffith .....July 5  
 725 Indiscreet—Grant-Bergman .....July 26  
 726 Badman's Country—Montgomery-Booth ....Aug. 2  
 727 The Naked and the Dead—  
 Ray-Robertson (C'Scope) .....Aug. 9

#### 1958-59

803 Old Man and the Sea—Spencer Tracy  
 (special engagements) .....Aug. 23  
 801 Wind Across the Everglades—Ives-Plummer ..Sept. 6  
 802 Damn Yankees—Hunter-Verdon .....Sept. 27  
 804 Onionhead—Griffith-Farr .....Oct. 25  
 805 From the Earth to the Moon—  
 Cotten-Sanders-Paget .....Nov. 1  
 806 Enchanted Island—Andrews-Allison .....Nov. 8  
 808 Home Before Dark—Simmons-O'Herlihy ...Nov. 22  
 808 Auntie Mame—Russell-Tucker .....Dec. 27  
 809 Up Periscope—Garner-O'Brien .....Feb. 7  
 810 The Hanging Tree—Cooper-Schell .....Feb. 21  
 811 Helen of Troy—reissue .....Mar. 7  
 812 Land of the Pharaohs—reissue .....Mar. 14  
 813 Rio Bravo—Wayne-Martin-Dickenson .....Apr. 4  
 814 A Star is Born—reissue .....Apr. 18  
 815 Westbound—Scott-Mayo .....Apr. 25  
 816 Born Reckless—Van Doren-Richards .....May 9  
 817 Island of Lost Women—Richards-Stevenson .May 16  
 818 The Philadelphian—Newman-Rush .....May 30  
 819 Gigantus, The Fire Monster—Japanese-made .June 13  
 820 Teenagers from Outer Space—Japanese-made June 20  
 821 The Nun's Story—Hepburn-Finch .....July 4  
 822 Hercules—Italian-made .....July 25  
 823 John Paul Jones—Stack-O'Brien .....Aug. 8

### SHORT SUBJECT RELEASE SCHEDULE

#### Columbia—One Reel

3752 Love Comes to Magoo—Mr. Magoo (6 m.) ..Oct. 2  
 3603 Kitty Caddy—Favorite (reissue) (6 m.) ...Oct. 9  
 3511 Spring and Saganaki—Ham & Hattie (7 m.) Oct. 16  
 3802 Rasslin' Ref—Sports (9 m.) .....Oct. 23  
 3753 Gumshoe Magoo—Mr. Magoo (6 m.) .....Nov. 6  
 3604 Willie the Kid—Favorite (reissue) (7 m.) ..Nov. 6  
 3952 Jungle Monarchs—  
 Animal Cavalcade (reissue) (10 m.) ....Nov. 20  
 3605 Short Snorts on Sports—  
 Favorite (reissue) (6½ m.) .....Nov. 20  
 3552 Candid Microphone No. 4—  
 (reissue) (10½ m.) .....Dec. 4  
 3852 A Lass in Alaska—  
 Novelty (reissue) (10½ m.) .....Dec. 11  
 3606 Rooty Toot Toot—Favorite (reissue) (8 m.) Dec. 18  
 3803 Sportsmen's Paradise—Sports (9 m.) .....Dec. 25  
 3607 Bon Bon Parade—Favorite (reissue) (8½ m.) Jan. 2  
 3754 Bwana Magoo—Mr. Magoo (6 m.) .....Jan. 9  
 3553 Candid Microphone No. 5 (10 m.) .....Jan. 9  
 3512 Picnics Are Fun—Ham & Hattie (7 m.) ....Jan. 16  
 3608 The Emperor's New Clothes—  
 Favorite (Reissue) (7 m.) .....Jan. 23  
 3853 Aren't We All—Novelty (10 m.) .....Jan. 30  
 3609 The Untrained Seal—  
 Favorite (reissue) (7 m.) .....Feb. 16  
 3804 Aquatic Carnival—Sports (8½ m.) .....Feb. 16  
 3953 Greyhound Capers—  
 Animal Cavalcade (reissue) (8½ m.) ....Feb. 23  
 3755 Magoo's Homecoming—Mr. Magoo (6 m.) .Mar. 5  
 3610 Little Boy with a Big Horn—  
 Favorite (reissue) (7 m.) .....Mar. 12  
 3554 Candid Microphone No. 1—  
 (reissue) (9½ m.) .....Mar. 12  
 3611 The Egg Hunt—Favorite (reissue) (7½ m.) Mar. 26  
 3756 Merry Minstrel Magoo—Mr. Magoo .....Apr. 9  
 3854 Magic Stone—Novelty (10 m.) .....Apr. 9  
 3612 Madeline—Favorite (reissue) (7 m.) .....Apr. 16

#### Columbia—Two Reels

3402 Flying Saucer Daffy—3 Stooges (17 m.) ....Oct. 9  
 3431 Two Roaming Champs—  
 Baer-Rosenbloom (reissue) (16½ m.) ...Oct. 16  
 3422 Trapped by a Blonde—  
 Hugh Herbert (reissue) (15½ m.) .....Nov. 6  
 3432 Andy Pays Hookey—  
 Andy Clyde (reissue) (18 m.) .....Nov. 28  
 3403 Oil's Well that Ends Well—  
 3 Stooges (16 m.) .....Dec. 4  
 3441 Wonders of Puerto Rico—Travelark (18 m.) Dec. 11  
 3423 The Awful Sleuth—  
 Bert Wheeler (reissue) (16 m.) .....Dec. 18  
 3140 Captain Video—serial (reissue) 15 chapters .Dec. 18  
 3433 Off Again, On Again—  
 Shemp Howard (reissue) (16 m.) .....Jan. 16  
 3404 Triple Crossed—3 Stooges (16 m.) .....Feb. 2  
 3424 The Mayor's Husband—  
 Hugh Herbert (reissue) (16 m.) .....Feb. 9  
 3425 Perfectly Dismated—Favorite (reissue) ....Apr. 2

## Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

C-31	Jerry's Diary—Tom & Jerry (7 m.)	.....
C-32	Slicked-Up Pup—Tom & Jerry (6 m.)	.....
C-33	Nitwit Kitty—Tom & Jerry (7 m.)	.....
C-34	Cat Napping—Tom & Jerry (7 m.)	.....
C-35	The Flying Cat—Tom & Jerry (7 m.)	.....
C-36	The Duck Doctor—Tom & Jerry (7 m.)	.....
C-37	The Two Mousketeers—Tom & Jerry (7 m.)	...
C-38	Smitten Kitten—Tom & Jerry (8 m.)	.....
C-39	Triplet Trouble—Tom & Jerry (7 m.)	.....
C-40	Little Runaway—Tom & Jerry (7 m.)	.....
C-41	Fit to Be Tied—Tom & Jerry (7 m.)	.....
C-42	Push-Button Kitty—Tom & Jerry (7 m.)	.....
W-61	Cruise Cat—Tom & Jerry (7 m.)	.....
W-62	The Doghouse—Tom & Jerry (6 m.)	.....
W-63	The Missing Mouse—Tom & Jerry (6 m.)	.....
W-64	Jerry and Jumbo—Tom & Jerry (7 m.)	.....
W-65	Johann Mouse—Tom & Jerry (8 m.)	.....
W-66	That's My Pop—Tom & Jerry (7 m.)	.....
W-67	Car of Tomorrow—Tex Avery ( m.)	.....
W-68	Magical Maestro—Tex Avery (7 m.)	.....
W-69	One Cab's Family—Tex Avery (8 m.)	.....
W-70	Rock-A-Bye Bear—Tex Avery (7 m.)	.....
W-71	Caballero Droopy—Tex Avery (6 m.)	.....
W-72	Little Johnny Jet—Tex Avery (7 m.)	.....
W-73	TV of Tomorrow—Tex Avery (7 m.)	.....
W-74	Droopy's Double Trouble—Tex Avery (7 m.)	....
W-75	Little Wisequacker—Barney Bear (7 m.)	.....
W-76	Busybody Bear—Barney Bear (6 m.)	.....
W-77	Barney's Hungry Cousin—Barney Bear (7 m.)	...
W-78	Cobs and Robbers—Barney Bear (6 m.)	.....

## Paramount—One Reel

P18-1	Stork Raving Mad—Noveltoon (6 m.)	....Oct. 3
M18-1	Right of the Bat—Modern Madcaps (7 m.)	Nov. 7
P18-2	Dawg Gawn—Noveltoon (6 m.)	.....Dec. 12
H18-1	Owly to Bed—Herman & Katnip (6 m.)	...Jan. 2
B18-1	Doing What's Fright—Casper (6 m.)	....Jan. 16
P18-3	The Animal Fair—Noveltoon (6 m.)	....Jan. 30
M18-2	Fit to be Toyed—Modern Madcaps (7 m.)	...Feb. 6
H18-2	Felineous Assault—Herman & Katnip (6 m.)	Feb. 20
M18-3	La Petite Parade— Modern Madcaps (8 m.)	.....Mar. 6
B18-2	Down to Mirth—Casper (7 m.)	.....Mar. 20
H18-3	Fun on Furlough— Herman & Katnip (6 m.)	.....Apr. 3
P18-4	Houndabout—Noveltoon (7 m.)	.....Apr. 10

## Twentieth Century-Fox—One Reel

### 1958

5810-7	Gaston's Easel Life— Terrytoon (C'Scope) (7 m.)	.....Oct.
5840-4	Truckload of Trouble— Terrytoon (reissue) (8 m.)	.....Oct.
5811-5	Signed, Sealed and Clobbered— Terrytoon (C'Scope)	.....Nov.
5841-2	The Happy Clobberers— Terrytoon (reissue) (7 m.)	.....Nov.
5812-3	Sidney's Family Tree— Terrytoon (C'Scope)	.....Dec.
5842-0	Happy Valley— Terrytoon (reissue) (7 m.)	.....Dec.

### 1959

7901-2	Alaska—Movietone (C'Scope)	.....Jan.
5901-4	Clobber's Ballet Ache—Terrytoon (C'Scope)	...Jan.
5931-1	The Racket Buster—Terrytoon (reissue)	...Jan.
7902-0	Football Roundup—Movietone (C'Scope)	...Feb.
5902-2	The Tale of a Dog—Terrytoon (C'Scope)	...Feb.
5932-9	The Super Salesman—Terrytoon (reissue)	...Feb.
7903-8	Swedish Air Force—Movietone (C'Scope)	..Mar.
5903-0	Another Day Another Doormat— Terrytoon (C'Scope)	.....Mar.
5933-7	Sparky the Firefly—Terrytoon (reissue)	....Mar.
7904-6	Hawaii—Movietone (C'Scope)	.....Apr.
5904-8	The Flamboyant Arms—Terrytoon (C'Scope)	Apr.
5934-5	The Magic Slipper—Terrytoon (reissue)	....Apr.
5905-5	Poodle's Train Ride—Terrytoon (C'Scope)	..May
5935-2	A Sleepless Night—Terrytoon (reissue)	....May

## Universal—One Reel

3911	Jittery Jester—Cartune (6 m.)	.....Nov. 3
3971	Venezuela Holiday—Color Parade (9 m.)	..Nov. 3
3931	Termite from Mars— Cartune (reissue) (6 m.)	.....Nov. 10
3912	Little Televillain—Cartune (6 m.)	.....Dec. 8
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Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
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America, Australia,  
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35c a Copy

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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, APRIL 18, 1959

No. 16

## HEINEMAN CLARIFIES UA SALES POLICY

William J. Heineman, United Artists' vice-president in charge of distribution, issued the following statement this week:

"It is hard for me to imagine why all of the fuss has been created over the announcement of our Sales Policy. It was our intention when we made the statement, as it is our intention now:

"1. To establish, in a business-like manner, a uniform plan of orderly distribution.

"2. To sell our product on an equitable and realistic basis.

"3. To collect the money due our producers.

"4. To put an end to exhibitors' making arbitrary adjustments, without our prior consultation and approval.

"5. To meet with any customer, who is willing to present the facts.

"6. To give relief, if revision of the percentage terms is justified."

One might say to Bill Heineman that it is indeed difficult to understand why he finds it hard to imagine why all the fuss has been created over the new UA sales policy. The fuss stems from his own original explanation of the policy, in which he partly stated that "if, after a picture has played on percentage terms and the earned film rental has been paid in full and in the judgment of the producer and United Artists, some relief or revision of the percentage terms are justified, such relief will be given."

The big objection to this policy lies in the fact that, in these days of erratic grosses, when it is difficult for even the top brains in the industry to predict how a particular picture will perform at the box-office, no exhibitor can afford to agree to top percentage terms under an arrangement that compels him to pay United Artists in full before consideration will be given to an adjustment. Aside from the fact that an exhibitor may have to dig into his capital or borrow money to pay for an oversold picture, what makes the policy particularly vexatious is that the decision as to whether or not an adjustment will be granted is left solely to the judgment of the picture's producer and United Artists, with neither being bound to clearly defined conditions under which adjustments definitely will be granted.

Bill Heineman's clarification of the UA sales policy does not make clear the basis on which an exhibitor will have reasonable assurance that he will get a refund. Until this is done, we fear that the company's relations with its customers will remain disrupted.

## ACE AND MPAA COMMITTEES TO MEET

The good news this week is that a meeting has been set between a committee representing the American Congress of Exhibitors and another representing the film companies.

This meeting was brought about when Eric Johnston, president of the Motion Picture Association of America, announced on Monday of this week that he had appointed a Committee on Exhibitor Relations of the MPAA board of directors, and that he had sent a telegram to S. H. Fabian, chairman of ACE, inviting an ACE committee to meet with this MPAA committee in New York on Tuesday, May 12.

The ACE executive committee, which met in New York on Tuesday, promptly accepted the invitation and announced that its committee will consist of Fabian; Horace Adams, president of National Allied; George Kerasotes, president of the Theatre Owners of America; Sol Schwartz, president of the Metropolitan Motion Picture Theatres Association; Harry Brandt, president of the Independent Theatre Owners Association of New York; and Harry Arthur, board chairman of the Southern California Theatre Owners Association.

The MPAA committee includes Spyros P. Skouras, president of 20th Century-Fox; Arthur B. Krim, president of United Artists; and Mr. Johnston.

Although no agenda has been announced, the discussions no doubt will be concerned mainly with trade practices. In all probability, these discussions will be more or less exploratory; nevertheless, the meeting marks an important step forward toward the betterment of distributor-exhibitor relations.

## ACE CONTINUES ITS SILENCE

Other than the announcement that it had accepted the invitation to meet with the MPAA Exhibitor Relations Committee, the only other news that came out of the ACE executive committee meeting this week was the issuance of the following slap-on-the-wrist statement concerning the new sales policy of United Artists:

"The Executive Committee of ACE was seriously disturbed by the number of complaints from every segment of exhibition resulting from the new sales policy of United Artists as outlined recently by William J. Heineman, vice-president.

"It is the sincere hope of ACE that United Artists will immediately reconsider and modify this policy, to the extent that the company once again will enjoy the wide-spread confidence and good-will of theatre men everywhere."

**"Last Train from Gun Hill" with Kirk Douglas, Anthony Quinn and Earl Holliman**

(Paramount, July; time, 95 min.)

Those who enjoy strong outdoor melodramas should find "Last Train from Gun Hill" most impressive, for the action, which keeps the lives of the several characters in constant danger, holds one in tense suspense. The one fault that may be found with the story is the fact that it is based on a theme of rape and murder—this brutal crime being committed by two drunken men at the very beginning. Kirk Douglas is most effective as the town marshal and husband of the victimized woman. What gives the story considerable dramatic power is the fact that Douglas discovers that one of the guilty men is Earl Holliman, son of Anthony Quinn, his best friend, who naturally turns against Douglas in an effort to save his son from punishment. It is not a pleasant story, to say the least, but it is a powerful one. There are some mildly comical situations here and there to relieve the tension. The outdoor scenery, enhanced by the fine Technicolor photography, is beautiful:—

While on a drunken spree, Holliman and Brian Hutton rape and kill Ziva Rodann, a pretty Indian girl, whom they find in the woods. Lars Henderson, the woman's little son, steals Holliman's horse and races to the town of Pauley to summon Douglas, his father, who was also the marshal. Douglas recognizes the silver trimmed saddle on Holliman's horse as belonging to Anthony Quinn, an old friend, who was absolute ruler of the town of Gun Hill. Realizing that Holliman was one of the culprits, Douglas determines to find the young man and have him tried for murder. Quinn is horrified when Douglas comes to Gun Hill and confronts him with the charge against his son. He tries to placate Douglas but to no avail. Douglas eventually locates Holliman in a saloon, knocks him unconscious, slings him over his shoulder and fights his way out of the saloon. He then takes refuge in a hotel with his prisoner to wait for the next train to Pawley. Carolyn Jones, a saloon entertainer, bets some people that she can approach Douglas to talk to him. She wins the wager and, while conversing with him, gives into his plea to supply him with a rifle. Meanwhile Quinn and his men surround the hotel and determine to kill Douglas rather than allow him to leave with Holliman. They set fire to the hotel to smoke Douglas out. The scheme succeeds, but Douglas fights back and, in the showdown, not only kills Hutton, Holliman's partner in the crime, but also Quinn.

It was produced by Hal Wallis and directed by John Sturges from a screenplay by James Poe.

Adult fare.

**"Watusi" with George Montgomery, Taina Elg and David Farrar**

(MGM, May; time, 85 min.)

As a sequel to MGM's highly spectacular 1950 production of "King Solomon's Mines," this Technicolor jungle melodrama offers some visually exciting shots of Africa, but as an entertainment it falls far short of the original. To begin with, the story itself is long drawn out and, except for the final sequences, not particularly exciting. Moreover, considerable footage from the first picture seems to have been edited into this one and, though it has been

done expertly, it will cool the interest of those who saw the original. This is particularly true of the famed sequence in which thousands of animals, frightened by a brush fire, stampede across an open plain directly in the path of the story principals. Familiar also is the colorful dance sequence staged by a towering 7-foot African tribe that guards the entrance to King Solomon's mines. The new generation that has grown up since the first picture was shown should be enthralled by some of the scenes. They should also get some thrills out of the closing reel, where the principals, to get to the jewel cache in the mines, risk their lives to leap from one narrow ledge to another across a fiery river of lava. The direction and acting leave much to be desired. The photography is fine:—

Determined to retrace his late father's daring trek to the Biblical mines of King Solomon, George Montgomery comes to Africa and persuades David Farrar, a jungle-wise hunter, to join him on the safari. En route, they come across a missionary settlement in ruins and risk their lives to rescue Taina Elg, daughter of the slain German missionary, from a tribe of warring natives. They take Taina along with them, but Montgomery treats her coldly and it soon comes to light that he hated all Germans because his mother and sister had lost their lives in a U-boat attack during World War I. Taina, believing that Montgomery's bigotry is unreasonable, treats him with equal antagonism. Numerous dangers are encountered by the safari in the days that follow, during which both Montgomery and Farrar find themselves falling in love with Taina. They eventually reach the village of the friendly Watusi tribe, whose chief permits them to enter the mines but warns them of the great dangers they must face to reach the hidden treasure it contained. His warning proves accurate, for they find their way blocked by a river of fiery lava, passable only by leaping from one high narrow ledge to another. They succeed in reaching the treasure and in making their way back to safety with their pockets filled with a fortune in uncut diamonds. Farrar, realizing that Taina had fallen in love with Montgomery, graciously bows out of their lives, leaving them to remain in the entrancing land of the Watusis.

It was produced by Al Zimbalist and directed by Kurt Neumann from a screen play by James Clavell Family.

**"Riot in Juvenile Prison" with Jerome Thor, Marcia Henderson and John Hoyt**  
(United Artists, April; time, 71 min.)

Produced on a modest budget, this is a fair enough juvenile delinquency melodrama, best suited for the lower half of a double bill. The story is of a type that lends itself to sensational exploitation, for it takes place in what may be described as a co-ed reform school and centers around a penal psychiatrist's belief that not all youngsters are bad even though confined to a place of detention. The radical changes in the reform school policy and their effect on the inmates, and the attempt to sabotage the psychiatrist's rehabilitation program on both adult and teenage levels, make for some interesting though not always believable situations. The direction and acting are competent, and the photography acceptable:—

A group of teenaged boys try to break out of their detention home after slugging John Hoyt, the warden. The guards are forced to shoot in self-defense and



two of the youths are killed. This leads to a state-wide furor that compels the governor to change administrators. Jerome Thor, a psychiatrist, is placed in charge of the institution. The latter shocks Hoyt as well as others by bringing delinquent girls into the school to make it co-educational. Among those who think he will fail is Marcia Henderson, the matron. Scott Marlowe, tough leader of the boys, refuses to let Thor help him. The others give the program a chance and it gets off to a good start. Dick Tyler, Marlowe's enemy, attacks Virginia Aldredge, Marlowe's girl, more out of revenge than anything else. When the news gets out, public opinion causes the governor to oust Thor. Hoyt is again named warden and his policy of strict discipline and brutality goes into effect once more. Marlowe organizes a riot and hostages are taken, forcing the governor to appeal to Thor for aid. He straightens out the situation and even Marlowe is pleased to have him back. It ends with a romance between Thor and Marcia in the offing.

It was produced by Robert E. Kent and directed by Edward L. Kahn from a screenplay by Orville H. Hampton.

Adult fare.

**"Hey Boy! Hey Girl!" with Louis Prima,  
Keely Smith and James Gregory**

(Columbia, May; time, 81 min.)

Although it does not rise above the level of program fare, this is a pleasing comedy-drama with plentiful music. It should prove enjoyable to the general run of audiences and in some situations probably can be used to top a double bill because of the popularity of Louis Prima and Keely Smith, his wife in real life. The story is lightweight, but it has considerable human interest, for it revolves around Prima as a top entertainer and band leader who becomes romantically involved with Miss Smith after she persuades him to entertain at a church bazaar to help raise funds for a children's camp. Neither Prima nor Miss Smith will win an "Oscar" for acting, but both adequately meet the demands of the script with their pleasing and sympathetic portrayals. About nine melodious songs have been worked into the musical numbers, which are put over in fine style by the two stars and their band, the members of which take part in the story. The photography is sharp and clear:—

Seeking to raise funds for a summer camp for underprivileged children, Keely, accompanied by James Gregory, her parish priest, goes to a nightclub to ask Prima to entertain at a church bazaar. Henry Slate, Prima's devoted but excitable manager, tells them that their request is impossible, but Prima, noticing Keely's disappointment, overrules his manager. Prima's appearance at the bazaar turns it into a huge financial success, and a grateful Keely invites him to dinner at her modest home, where she lived with Kim Charney, her 12-year-old brother. There, Prima hears Keely sing a lullaby to a neighbor's child and realizes that she has a beautiful voice. He tries to induce her to sing with his band and she finally agrees after getting him to commit himself to an every-year appearance at the bazaar. She proves to be a sensational success with the band and a romance blossoms between Prima and herself. Complications arise, how-

ever, when Kim begins to hate Prima for taking his sister away from him. To solve the problem, Gregory, the priest, organizes a hiking trip and induces Prima and his band members to come along so that the boy would get to know them better. Prima wins the lad's grudging respect when he shows up for the hike and becomes his complete friend when they stumble across a piece of city property that would make a fine site for the camp and Prima offers to help raise more funds for its purchase. It ends with the fund-raising event over-subscribed, and with Keely and Prima heading for the altar with Kim's blessing.

It was produced by Harry Romm and directed by David Lowell Rich from a screen play by Raphael Hayes and James West.

Family.

**"Room at the Top" with Laurence Harvey  
and Simone Signoret**

(Continental Dist., May; time, 115 min.)

This English-made drama comes to this country with an impressive record of awards: The British Film Academy's "Oscar" as "the best film from any source in 1958," a British "Oscar" to Simone Signoret for her acting and its selection as the sole British entry in the film festival at Cannes. These factors, coupled with the intense acting, articulate characterizations and adult treatment of infidelity, make this a natural for the art theatres. The frank but always tasteful handling of sex should enable the film to attract some of the general public who normally bypass movie imports. The story, which revolves around a self-seeking "angry young man" of the current British generation, begins swiftly, with interesting plot developments and indications of probing characterizations. During the last quarter, however, it deteriorates into excessive incidents and needless melodrama. But the superb acting manages to sustain the film through these weaker portions:—

Laurence Harvey returns to England after three years as a prisoner of war and gets a fairly good job in an industrial town larger than the one in which he had spent his earlier life. Seeking to get away from his acknowledged social level, he becomes interested in Heather Sears, daughter of the town's wealthiest industrialist. Although she grows interested in him, a successful relationship is hindered by Donald Wolfitt and Ambrosine Philpotts, her parents, and John Westbrook, her fiancé. Meanwhile, Harvey becomes friendly with Simone, an unhappy wife and older woman. Their friendship turns into an affair and finally into love. Heather, despite her parents' objections, grows more in love with Harvey and finally lets him seduce her, but by this time Harvey wants to marry Simone. When her husband refuses a divorce, Harvey avoids fighting him to prevent a scandal. Wolfitt, discovering that his daughter is pregnant, demands that Harvey marry her. Harvey reluctantly agrees and, after he tells Simone, she is killed in an auto accident. Convinced that he had been the cause of Simone's death, Harvey goes through with his marriage to Heather. This gives him what he wanted but at the continuous cost of his conscience.

It was produced by John and James Woolf, and directed by Jack Clayton from a screenplay by Neil Patterson, based on the novel by John Braine.

Adult fare.

**"This Earth is Mine" with Rock Hudson,  
Jean Simmons, Dorothy McGuire and  
Claude Rains**

(Univ.-Int'l, July; time, 125 min.)

Well produced and beautifully photographed in CinemaScope and Technicolor, this drama should give fairly good satisfaction to the general run of indiscriminating moviegoers, many of whom no doubt will be drawn to the box-office by the big-name cast. Those who are more choosy, however, probably will find it less than satisfying, for the story, in addition to having a soap-opera quality, is considerably overlong and is handicapped by several sub-plots that lack proper dramatic development. Basically, the action, which takes place in the 1920's during the prohibition era, revolves around the conflicts and loves of a wealthy family that controls the largest vineyards in California, but there is something unrealistic about the characters and for that reason the things that affect their lives have little emotional effect on the viewer. The acting is competent, but there is not much the players could do to overcome the deficiencies of the script:—

Claude Rains, head of the family, controls vast vineyards, having amassed his empire through a series of carefully arranged marriages. To gain control of another huge vineyard, Rains brings from England Jean Simmons, his granddaughter, and plans to have her marry Francis Bethencourt. Victim of an unhappy love affair, Jean learns of this plan from Rock Hudson, a family rebel and illegitimate son of Kent Smith, who was married to Dorothy McGuire, Rains' eldest daughter. Dorothy runs the household in the bitter knowledge that she should of been Hudson's mother instead of Anne Lee, a crippled widow. With the family and the valley's small growers in financial stress because of prohibition, Hudson, despite his grandfather's violent objections, goes East to make a deal with gangsters for the grapes. Meanwhile he carries on an impetuous, if unrequited, courtship of Jean. One evening, he gets into a quarrel with her at a party and angrily leaves with Cindy Robbins, flirtatious daughter of a small grower. Before he goes East once again to finalize the deal with the gangsters, Jean realizes her love for him and urges him to return quickly. Complications arise, however, when Cindy becomes pregnant and names Hudson as the man responsible. Dorothy, to prevent a family scandal, bribes the girl into blaming Ken Scott, her former boy-friend, who married her immediately. When Hudson returns, he finds that Jean loathes him because of Cindy's charge. Innocent, he rushes to Cindy and compels her to admit that Scott is in fact responsible. He gets into a violent fight with Scott, who shoots him. He recovers from his wounds but remains a cripple. Rains dies on the eve of repeal and, through his will, destroys the empire he had built by dividing his properties among deserved relatives, leaving only his mansion to the embittered Dorothy, who had hoped to rule the dynasty in his place. Hudson, deeded a vineyard that had been destroyed by fire, begins the arduous task of working the desolated property with a willing Jean by his side.

It was produced by Casey Robinson and directed by Henry King from a screen play by the producer, based on the Alice Tisdale Hobart novel, "The Cup and the Sword."

Adult fare.

**"Horrors of the Black Museum" with  
an all-British cast**

(Amer.-Int'l, May; time, 95 min.)

Made in England and photographed in CinemaScope and Eastman color, "Horrors of the Black Museum" is without question American-International's most ambitious production to date. It is an above-average horror melodrama and should prove highly suitable for exhibitors who book such pictures, for it has plenty of shock values. The story is, of course, far-fetched, but the horrific deeds committed chill one, and they are made all the more gory and realistic

as a result of the color photography. The picture has been given a good exploitation "gimmick" in that it introduces "Hypno-Vista," which is described as "a new medium of audience communication." This takes the form of a 12-minute prologue in which Emile Franchel, a prominent hypnotist, uses "dream weaving" techniques and the power of suggestion to help audiences project themselves and their emotions into the story they view on the screen. Mr. Franchel's techniques had no effect on this reviewer, but this does not take away from the fact that the prologue is good audience participation "hokum" and gives showmen something different to exploit. No one in the all-British cast means anything at the box-office, but the acting is competent. The color photography is first-rate:—

A series of strange murders in London baffle Scotland Yard, which is taunted by Michael Gough, a crippled crime journalist, whose stories arrive at conclusions missed by the Yard. Actually, Gough engineered the fiendish crimes to create material for his writings. He obtains the execution devices from Beatrice Varley, aged proprietess of an antique shop, and the crimes are actually committed by Graham Curnow, his young assistant, whom he kept under hypnotic control. Additionally, Gough maintained a secret "black museum" of murder and torture weapons, rivaling the one at Scotland Yard. When Jane Cunningham, a slatternly woman friend, taunts him about being a cripple, Gough arranges for his assistant to behead her with a portable guillotine while she is in a drunken stupor. Surmising that Gough is the murderer, the antique shop owner tries to blackmail him, but he overcomes this problem by killing her with a pair of ice tongs. Gough's next victim is his personal physician who guesses that he is responsible for the spate of crimes. He kills the doctor by electrocution and then disposes of his body in a vat of acid. Complications arise when Gough discovers that Curnow had been carrying on a secret romance with Shirley Ann Field, and finds them together in his secret museum. Lest Shirley talk and expose him, Gough, using his hypnotic powers, instructs the young man to kill her. Curnow takes her to an amusement park, where he stabs her to death in the tunnel of love. Cornered by the crowd, Curnow climbs to the top of a Ferris Wheel. Gough, who arrives on the scene with the police, urges them to shoot the young killer down, for he feared exposure. Mortally wounded but still clutching a dagger, Curnow leaps from his perch and plunges the blade into Gough. The death of both murderers brings an end to London's terror.

It was produced by Herman Cohen and directed by Arthur Crabtree from a screen play by Aben Kandel and the producer.

Adult fare.

**A LETTER FROM NEW ZEALAND**

Dear Mr. Harrison:

I have been extremely intrigued with your reference in your Reports dated January 31st, to the "white paper" that has been compiled by National Allied.

On a minor scale we in New Zealand have for some time been going through the same trouble and I would be most interested to get further details. Unfortunately, I do not know where to contact anyone. Could you do me a great personal favour and ask the Secretary or President of Allied if they would be so good as to send me a copy of this "white paper."

Once again my congratulations to you on the wonderful information you give us in your Reports. It is astounding how news of the activities in America during the present T.V. crisis can be of such help to us here, although fortunately T.V. has not yet arrived in New Zealand. It won't be long now. —Edwin R. Greenfield, Managing Director, Modern Theatres (Provincial) Ltd., Auckland, New Zealand.



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Canada and Mexico ..... 17.00  
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Harrison's Reports, Inc.,  
Publisher

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Established July 1, 1919

Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, APRIL 25, 1959

No. 17

### IS THIS AN ACHIEVEMENT?

George G. Kerasotes, president of the Theatre Owners of America, and Albert N. Pickus, chairman of the association's Executive Committee, conferred on April 16 with William J. Heineman, United Artists' distribution chief, to obtain a clarification of his company's new sales policy, which has been the subject of much consternation among exhibitors.

On April 22, almost one week after their meeting, Messrs. Kerasotes, Pickus and Heineman issued the following joint announcement:

"1. United Artists intends to sell pictures at realistic terms, based on the merits of individual pictures, and treat TOA exhibitors fairly and equitably as to terms.

"2. Mr. Heineman would grant relief to exhibitors who have paid contract terms, within a reasonable time after receipt of payment, if the exhibitor can prove to United Artists' satisfaction that the results did not warrant the contracted terms, but Mr. Heineman made it clear United Artists must obtain the Producer's approval, which he would then seek.

"3. Mr. Heineman pledged that any TOA exhibitor who is unreasonably hurt by contract terms would be given a thorough review of his complaint."

On Tuesday of this week, George Roscoe, TOA's director of exhibitor relations, addressed the convention of the Tennessee Theatre Owners Association in Nashville and devoted his talk to the "tremendous progress and achievements of TOA."

Among the achievements cited by Roscoe was the "clarification" obtained from Heineman by Kerasotes and Pickus. Commenting upon this, Roscoe had this to say to the convention delegates:

"Thus, here is a case where TOA stepped in quickly in behalf of its members, and obtained a workable solution to what had sounded like a dangerous sales precedent for exhibition. TOA will always do its utmost to keep any member exhibitor in business, and will move quickly on any sales problem that is national in scope."

We have read carefully the latest clarification of the UA sales policy as contained in the joint announcement, and if what is said therein can be considered "a workable solution to what had sounded like a dangerous sales precedent for exhibition," then we can only say that George Roscoe is either kidding himself or showing an amazing lack of regard for the intelligence of the theatre owners he addressed.

In our opinion, there is nothing in the joint announcement that possibly can be construed as "a workable solution."

As we previously have pointed out in these columns, the principal fault with the UA policy is that in these days of unpredictable grosses, no exhibitor can afford to agree to top percentage terms under an arrangement that compels him to pay to United Artists the contract terms in full before consideration will be given to an adjustment. In addition to the fact that the exhibitor may have to dig into his capital (if he has any) to meet the contract terms on an oversold picture, the policy is not equitable because it does not set forth clearly defined conditions under which

United Artists would be bound to grant an adjustment. The decision as to whether or not an adjustment is warranted is left to the judgment of United Artists. And, to make the policy even more objectionable, it will not be enough for an exhibitor to prove to UA's satisfaction that an adjustment is warranted, for even if UA is willing to grant an adjustment, it first will have to obtain the producer's approval.

The joint announcement does not in the slightest clear up the foregoing basic fallacies in the UA sales policy, and when a top TOA executive tells exhibitors that his organization's officers have obtained "a workable solution," he adds nothing to the prestige of the association and succeeds only in making himself look foolish.

### ALLIED'S SPECIAL BOARD MEETING

An official press release issued this week by National Allied contained the following information concerning the special meeting of its board of directors, held in Washington, D. C., on April 18 and 19:

#### Adams Retains the Presidency

Horace Adams, who has been advised by his doctors to shed some of his duties and responsibilities, yielded to the urgent, unanimous request of the national officers and directors to retain the presidency of the organization until the expiration of his present term.

The officers and directors pledged themselves to perform necessary additional tasks in order to relieve Adams of many of the burdens of his office, including travel and attendance at meetings. Adams gave assurance that he will be available for consultation on matters of importance and thus will remain the executive head of the association.

Adams' alternates on the Executive Committee of the American Congress of Exhibitors are Jack Kirsch and Irving Dollinger, and he will be represented by one or both of these gentlemen at the forthcoming May 12 meeting between an ACE committee and the recently appointed Committee on Exhibitor Relations of the Motion Picture Association of America.

#### American Congress of Exhibitors

The following statement concerning Allied's position on and attitude toward ACE was unanimously approved by the board:

"Mr. Spyros Skouras' proposal for a summit round-table conference to deal with vital problems of the motion picture industry, especially the pressing problems of exhibitors, was welcomed by Allied States Association as attested by statements made by its leaders at the November 14, 1958 meeting and by the board's action in approving the organization and program of the American Congress of Exhibitors.

"While disappointed by the five months' delay in putting ACE into operation and arranging for the summit conference, which it deems the most important feature of the program, the board nevertheless is gratified that a meeting including participation by three top executives of production and distribution has been scheduled for May 12, next,

(Continued on back page)

### **"The Hangman" with Robert Taylor, Tina Louise and Fess Parker**

(Paramount, June; time, 86 min.)

A fairly entertaining medium-budget western with better-than-average star value. Revolving around a deputy U. S. Marshal who determines to track down an outlaw in connection with a holdup and killing, the story has an interesting twist in that, though the Marshal locates his man, he finds himself stymied because no one wants to identify him, not even the sheriff; he had become a respectable citizen and had won many friendships. It is not an action story, for there is little excitement and practically no gunplay, but it is developed in a way that holds one's attention well. In the end, the Marshal deliberately allows the wanted man to escape. Although it is a human move, it gives the story doubtful ethical value insofar as children are concerned. The direction and acting are competent, and the photography good:—

Robert Taylor, a deputy marshal, heads for the town of North Creek to track down a man wanted in connection with a holdup and killing. En route, he stops at a cavalry outpost to visit Tina Louise, a destitute widow, who had once been the wanted man's sweetheart, and offers her \$500 to come to North Creek and identify him. Arriving in North Creek, Taylor explains his mission to Fess Parker, the sheriff, who agrees to help but expresses doubt that the wanted man is hiding in town. Later, Taylor spots Jack Lord, who answered the wanted man's description, but Parker scoffs at the suggestion that Lord is an outlaw, explaining that he is a respected citizen who was idolized by many townfolk. When Tina arrives, she recognizes Lord as the wanted man but cannot bring herself to betray him when she learns that he had reformed and had become a devoted family man. She pretends not to know Lord and, at the first opportunity, secretly warns him of his danger. Taylor, however, sees through the effort made by every one to protect Lord, and he captures the latter when he attempts to escape across the border. Jailed, Lord admits his identity but explains that he had been duped into participating in the holdup. Meanwhile, Lord's capture makes the townspeople hostile toward Taylor. In the events that follow, Mickey Shaughnessy, Lord's close pal, helps him to break out of jail. Taylor quickly gets the escaping man in his gun-sights but deliberately shoots high and misses. Having "failed" to prevent his escape, Taylor decides to turn in his badge and settle down to a peaceful life. Tina, admiring his understanding, indicates a willingness to start life anew with him.

It was produced by Frank Freeman, Jr., and directed by Michael Curtiz from a screenplay by Dudley Nichols. Family.

### **"Face of a Fugitive" with Fred MacMurray, Lin McCarthy and Dorothy Green**

(Columbia, May; time, 81 min.)

A western manhunt depicted mainly from the side of the hunted, "Face of a Fugitive" is a fairly good program picture of its kind, photographed in Eastman color. It moves along at a steady pace, but it has its slow spots here and there and a bit more action might have improved the whole. Fred MacMurray turns in an effective portrayal in the principal role, a "wanted" man who always stood alone against the world and who seeks to prevent recognition and consequent arrest. The story has an interesting twist in that MacMurray, still concealing his identity, becomes friendly with a sheriff and helps him to subdue other law-breakers. The closing scenes, where MacMurray gives up an opportunity to escape and risks his life to save the sheriff from certain death, are highly exciting and suspenseful. The direction and acting are capable. The color photography is good, but it is a little too dark for comfort at times:—

MacMurray, a bank robber, is being taken to jail by James Gavin aboard a train. He makes a break for freedom just as Ron Hayes, his younger brother, appears on the scene to help him. In an exchange of shots, Gavin and

Hayes wound each other mortally, but Hayes manages to escape with MacMurray. Both hide in a freight car but before long Hayes dies. After changing into fresh clothes, MacMurray leaves the freight car at the next station and boards the passenger car, where he makes friends with Gina Gillespie, a little girl, who was a niece of Lin McCarthy, sheriff of the town of Tangle Blue. When the train stops at that town, McCarthy boards it in search of MacMurray, but the latter passes inspection as a result of his friendship with little Gina. Meanwhile MacMurray learns that McCarthy is faced with the problem of Alan Baxter, a larcenous rancher, who had fenced in public land. He refuses to remove the fencing and threatens to kill McCarthy if he does so. MacMurray sides with the sheriff after meeting and falling in love with Dorothy Green, his sister, widowed mother of little Gina. In the complicated events that follow, MacMurray finds an opportunity to escape to freedom but he passes it up to take on Baxter and his henchmen in a showdown battle, during which he wipes them out and save McCarthy only to be seriously wounded himself. By this time both the sheriff and Dorothy become aware of his identity, but the sheriff vows to inform the authorities of the aid MacMurray had provided, and it ends with the indication that he and Dorothy soon will start life anew together.

It was produced by David Heilweil and directed by Paul Wendkos from a screenplay by David T. Chantler and Daniel B. Ullman, based on a story by Peter Dawson. Family.

### **"The Man in the Net" with Alan Ladd, Carolyn Jones and Diane Brewster**

(United Artists, May; time, 97 min.)

A less than satisfying murder mystery melodrama that will depend heavily on the drawing power of Alan Ladd for its box-office chances. It is doubtful, however, if even Ladd's most ardent fans will find his portrayal to their liking. The chief trouble with the somewhat intricate story, which revolves around an artist who is wrongly suspected of having murdered his neurotic wife, is that it is incredible and illogical. The circumstances under which he becomes suspect, and the manner in which he proves his innocence with the aid of several children and at the same time unmasks the real killer, never strikes a realistic note, nor is there anything about the action that is appreciably exciting or suspenseful. Ladd is too impassive as the accused artist, and Carolyn Jones tends to overact in her part as the neurotic wife. The ending will disappoint rather than surprise the audience, for the guilty person proves to be one who had a very minor part in the main action:—

Ladd, a commercial artist, had moved to a suburban Connecticut community to ease the neuroses and alcoholism afflicting Carolyn and to try his hand at serious painting. When Ladd refuses to accept a lucrative position offered to him by his former New York employer, Carolyn humiliates him in front of mutual friends and creates the impression that he mistreats her. Meanwhile, she ostensibly carries on affairs with Charles McGraw, the town's police officer, and Tom Helmore, a local socialite. Diane Brewster, married to John Lupton, a weak young man who was dominated by John Alexander, his father, sympathizes with Ladd. One day, upon returning from an overnight trip to New York, Ladd finds his studio-home in shambles and Carolyn missing. Circumstantial evidence concerning her disappearance indicates that he had murdered her, and the townspeople, incited by McGraw, want to lynch him. He escapes into the woods, where several children, with whom he was friendly, hide him in their secret cave. Meanwhile Carolyn's body is discovered buried underneath a barn floor. Utilizing the children, Ladd collects evidence that might lead to the real killer, and discovers a tape recording made by Carolyn during a tryst with one of her lovers. Through the clever cooperation of the children, Ladd brings the possible suspects and the police together in one place, where he plays the recording and proves that Carolyn's lover had been Lupton. In a surprise ending, however, Lupton's father confesses that he had murdered Carolyn to keep her from blackmailing his weakling son.

It was produced by Walter Mirisch and directed by Michael Curtiz from a screenplay by Reginald Rose. Family.



**"It Happened to Jane" with Doris Day,  
Jack Lemmon and Ernie Kovacs**

(Columbia, June; time, 98 min.)

This comedy should go over well with the general run of audiences, for it is considerably funny. Photographed in Eastman color and set in a small town in Maine, the laughs stem from the amusing complications that arise when Doris Day, as a determined young widow, gets into a widely publicized legal battle with a tyrannical railroad tycoon after she sues his line for negligence in spoling a load of lobsters she had shipped to a customer. Ernie Kovacs is extremely comical as the hard-boiled, cigar-chomping railroad president who, out of pique, defies public opinion and his own advisers to make things as difficult as possible for Miss Day. Many laughs are provoked also by Jack Lemmon as Miss Day's hesitant lawyer and would-be husband, who suffers pangs of jealousy when a handsome New York reporter takes more than a casual interest in her. It is lightweight, farcical stuff, with a few dull spots here and there, but on the whole it leaves one with the feeling of having been thoroughly entertained. The color photography is first-rate:—

Living in a Maine Village with her two small children, Doris starts a lobster business that gets into trouble when her first shipment reaches its destination in a dead and smelly condition due to the railroad's neglect. She demands compensation from the railroad and is immediately offered \$700 to cover the full value of the spoiled lobsters, but, against the advice of Lemmon, she refuses the offer and demands triple damages because her reputation had been hurt. She takes the case to court and is granted her demands. This infuriates Kovacs, who decides to appeal the case, to the Supreme Court, if necessary. Undaunted, Doris, through a legal maneuver, attaches one of the railroad's trains, an old relic that had long served the community. Her fight against the railroad is given wide publicity and she wins the sympathy of the public. She is lionized by the press and appears on TV shows. Meanwhile, Lemmon stays at home with her two children and broods over the interest shown in her by Steve Forrest, a dashing New York reporter. Disregarding public opinion, Kovacs counters the attachment, first by demanding track rent from Doris and then by giving her the train, a move that cuts the town's only link with the outside world. Flooded with orders because of the publicity, Doris decides to use the train to deliver them, aided by Lemmon who shovels coal, and by Russ Brown, a retired railroad engineer. The law compels Kovacs to make his railroad's tracks available to her but he counters by routing the train over a long, circuitous route. This proves to be a very bad public relations move. Kovacs, finally realizing that he is beaten, sees to it that the train reaches its destination in time. It ends with Doris accepting Lemmon's marriage proposal, while Kovacs, by this time humanized, gives the town a new fire engine.

It was produced and directed by Richard Quine from a screenplay by Norman Katkov, based on a story he wrote in collaboration with Max Wilk.

Family.

**"The Young Land" with Pat Wayne,  
Yvonne Craig and Dan O'Herlihy**

(Columbia, May; time, 89 min.)

Photographed in Technicolor, this western-type melodrama is only mildly interesting at best, for it suffers from a script that leaves much to be desired and from uneven direction and acting. At best, it might give moderate satisfaction to undiscriminating action fans but it deserves no better than lower-half billing. Set in California following the acquisition of that territory by the United States, and revolving around an American who is the first to be put on trial for murdering a Mexican, the story itself is good in that American justice also is put on trial in the eyes of the area's Mexican inhabitants, but the theme has been presented in awkward fashion and lacks proper dramatic development. Moreover, the pace is slow and there is a minimum of genuine excitement and suspense. Pat Wayne, the son of John Wayne, is a personable young man, but he lacks sufficient acting experience and is much too youthful to be believable as the sheriff who helps bring law and order to the territory. The color photography is expert:—

Acquired by the United States following the war with Mexico in 1848, California becomes a gathering place for the lawless element. Wayne, the youthful sheriff of a border town, arrests Dennis Hopper, a reckless gunman, who cold-

bloodedly kills a Mexican. Dan O'Herlihy, a federal judge, accompanied by Cliff Ketchum, his deputy marshal, arrives in town to try Hopper for the murder. Being the first time that an American is to be judged for slaying a Mexican, O'Herlihy realizes that American justice also is on trial. As sheriff, Wayne shoulders considerable responsibility, for Hopper's lawless pals were determined to see him set free, while equally tough Mexican vaqueros were determined to lynch him in the event he is acquitted. Wayne's responsibility increases when Patricia Craig, his sweetheart, comes to town with Roberto de la Madrid, her father, high-born patron of the region. He now has to guard the killer, preserve order and protect an aristocratic young lady. After a lengthy trial, Hopper is found guilty, but he receives a suspended sentence on condition that he never again touch a gun. Looking upon this verdict as practically a death sentence, Hopper wrests a gun from a deputy guarding him and breaks out of the courtroom. The judge orders every one to remain seated while Wayne goes after the escaped prisoner. A tense duel between Wayne and Hopper comes to an end when the young sheriff outwits him and shoots him dead.

It is a C. V. Whitney presentation, produced by Patrick Ford and directed by Ted Tetzlaff from a screenplay by Norman Shannon Hall, based on a story by John Reese.

Family.

**"Floods of Fear" with Howard Keel  
and Anne Heywood**

(Univ. Int'l, May; time, 82 min.)

Although the story is somewhat grim and cheerless, "Floods of Fear" shapes up as a better-than-average program thriller, centering around an attractive young woman who finds herself marooned with two escaped convicts when violent flood waters devastate a western community. The picture has been produced in England, but it should find ready acceptance in this country, for it has a convincing American mood and background. What makes the action tense and suspenseful is that one of the convicts is a lecherous murderer who tries to force his attentions on the girl, while the other, jailed for a murder he did not commit, thinks only of getting his hands on the man responsible for framing him. Effective portrayals are delivered by Howard Keel, as the framed convict, and Anne Heywood, as the frightened heroine who recognizes his innocence and falls in love with him, but Cyril Cusak tends to "chew the scenery" as the other convict. The flood backgrounds are spectacular and help to make the action gripping and realistic. The photography is fine:—

Violent rainstorms cause a river to flood the town of Humboldt, Nevada. A prison gang piling disaster bags on the river bank is swept away by the swirling waters. Keel escapes during the confusion and in the process rescues Anne, who was stranded on the roof of her car, and carries her to her isolated, half-submerged house. He also rescues Cusak, a fellow-convict, and Harry H. Corbett, an injured prison guard. The frightened girl learns from Corbett that Keel is serving a life sentence for murdering a woman. When Cusak molests Anne and tries to kill Corbett, Keel prevents the assaults, but tension mounts in the marooned house. Duty-bound, Corbett manages to escape for help, leaving Anne stranded with the two convicts. All three save themselves when the house collapses. Keel finds a rowboat and, after forcing Cusak to get out on high ground, continues down the river with Anne. Eluding searchers, he hides on an island with Anne. There, she learns that Keel was framed by John Crawford, his ex-business partner, who had killed his own wife but had placed the blame on Keel. Leaving Anne in a safe place, Keel rows away to find and kill Crawford in revenge. Anne, now in love with Keel, hurries to the authorities to stop him from committing a crime. Despite the guard put around Crawford, Keel manages to reach him and beats him senseless but he has no heart to kill him. Keel, cleared of the murder, returns to freedom and Anne.

It was produced by Sydney Box and directed by Charles Trichton from his own screenplay, based on the novel by John and Ward Hopkins.

Adult fare.



and expresses the hope that helpful solutions will be found without further delay."

#### White Paper Campaign

The board, by unanimous vote, also approved for the information of the members and release to the trade press the following statement in regard to the White Paper Campaign:

"The Allied board reminds all concerned that measures essential to the preservation of thousands of independent subsequent-run and small-town theatres are contained in the decrees in the case of *United States v. Paramount Pictures, Inc. et al.*, including, among others, relief against (a) exclusive runs, (b) unreasonable clearances and delayed availabilities, (c) discrimination in terms, (d) fixed admission prices, (e) encroachment by the divorced circuits, which relief can be made effective by the performance by the Department of Justice of its duty to enforce the decrees.

"The board reviewed, territory by territory, the campaign to secure enforcement through Congressional action, as described in Allied's booklet popularly known as the White Paper. The board renewed its faith in and approval of the White Paper Campaign and, considering the probable adjournment of Congress in the late Summer, called upon Allied leaders and members to press the campaign with all possible vigor until success is achieved."

#### United Artists' "No Look" Policy

With regard to United Artists' new sales policy, the Allied press release stated that the board discussed the "extraordinary action" of William J. Heineman, UA's Vice-president in charge of distribution, in announcing at a press conference that the "necessary and widely followed practice of adjusting film rentals after the conclusion of an engagement, based on the boxoffice performance of the picture," will no longer be followed by his company.

The directors were outspoken in their denunciation of UA's abrupt change in policy and expressed indignation that Heineman, in announcing it publicly, "imputed unfair or unethical practices to exhibitors." The need for adjustments based on performance, it was declared, springs from the unrealistic pricing policies of the film companies and adjustment before payment is necessary when pictures are grossly over-priced to prevent serious impairment of the exhibitors' working capital.

It was felt that Heineman's "Statement of Clarification," issued last week, is inadequate to re-assure exhibitors who were "shocked and disturbed" by his original statement made in the presence and with the concurrence of the sales representatives of four independent producers. Hope was expressed that Heineman would issue another and more explicit statement.

#### Pittsburgh Situation

Considerable attention was given by the board to the unhappy situation that has arisen in Pittsburgh in the wake of the Basle case. The press release points out that the film companies, ostensibly to comply with the court's order in that case, are adopting in the area new distribution methods that involve the arbitrary zoning of theatres regardless of the kind and degree of competition existing between them and the institution of competitive bidding where it never existed before.

Morris M. Finkel, the director from Western Pennsylvania Allied, stated that it was the view of counsel retained by the exhibitors, and of Abram F. Myers, Allied's general counsel, that the steps taken by the distributors go far beyond the requirements of the Basle decree.

Apprehension was expressed that Pittsburgh is being used as a guinea pig and that if the distributors succeed in forcing competitive bidding throughout the area, with higher film rentals and a reduction in the number of prints, they will use the same tactics in other cities.

Finkel was assured that National Allied sympathizes fully with the Pittsburgh exhibitors in their difficulty and will support and assist them in every feasible and proper way.

#### COMPO and the Business Building Project

Ben Marcus, National Allied's representative on the managing committee (triumvirate) of the Council of Motion Picture Organizations, reported on the work being done and to be done by that organization.

With regard to the Business Building Project, Marcus was of the opinion that the money contributed by exhibitors, less necessary expenses, should now be returned to them, with the recommendation that the funds be pooled locally for promotional endeavor. He was authorized to present this to his associates in COMPO and others concerned as representing Allied's view of the matter.

It was suggested that, if it becomes apparent that this course will be followed, local exhibitors and members be alerted to make proper plans for the effective use of the money.

#### Academy Awards Program

The board voted commendation of the Motion Picture Association of America, the Academy of Motion Picture Arts and Sciences and Jerry Wald for the glamorous Academy Awards program, unmarred by distracting, blatant commercials.

The board expressed the hope that it would continue to be an unsponsored annual event, confident that with the immense resources of talent and ability available to Hollywood the program will continue to grow better and better.

#### National Screen Service

Several directors reported that National Screen Service had announced an over-all increase in prices of 15% and printed notices to that effect were produced.

The opinion was expressed that this is a most inopportune time for so drastic an increase in prices especially by a concern whose business seemingly calls for wide distribution for its success.

Allied, stated the release, is reluctant to believe that NSS wishes to align itself with those who profess to believe that the business would be better off with fewer theatres.

### MORE ON SATURATION BOOKINGS

To the Editor:

Saturation bookings, as reported in the April 11th issue of HARRISON'S REPORTS, obviously are favored by your publication.

Therefore, I think you will be interested in knowing that we are putting on a tremendous saturation campaign for our presentation of "Hercules," which is being distributed by Warner Brothers.

Not only are we going for area saturation in every domestic branch territory, but in many cases we are having multiple openings in large metropolitan markets at the same time.

I believe that this is the way to market and merchandise pictures today. For example, we will open "Hercules" in New York City in well over 100 theatres in mid-July and, at the same time, it will open in the area as well. You can realize the impact of this when I tell you that in addition to a big national magazine campaign, we are spending a great amount on TV. Supplementing this will be an extensive daily newspaper and radio campaign. In a number of markets, we will have full-page, full-color ROP newspaper ads.

So, we not only saturate in terms of bookings, but we saturate with tremendous penetration with our form of merchandising. We are making our pictures convenient to see and available to people at a time when our advertising is making its greatest impression.

I feel that this type of marketing and merchandising is good for the exhibitor as well as the distributor. We plan to do this on a number of our forthcoming presentations. — Sid Blumenstock, Embassy Pictures Corp., New York, N. Y.



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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, MAY 2, 1959

No. 18

### A SHAMEFUL WASTE OF PRODUCT

It is not often that we find reason to agree with the editorial viewpoints spouted by W. R. Wilkerson, publisher of *The Hollywood Reporter*, but he makes good sense in a recent editorial blast against the ABC-Paramount theatre circuit headed by Leonard H. Goldenson for showing Warners' "Auntie Mame" and MGM's "Some Came Running" on a double bill in its Granada and Century Theatres in Chicago, two of the best houses in that city.

Labeling this booking as a "great waste of film attractions . . . by the largest circuit of U.S. theatres," and chiding Goldenson for making annual trips to Hollywood to advise the production companies of the type of films needed, how to make them and how to advertise and exploit them, Wilkerson had this to say, in part:

"There are many theatres throughout the country which are doing the same thing as Goldenson, but we would expect from our 'top Banana' circuit and its supreme mahatma running it, enough intelligence and sound judgment to get the most out of the few top pictures Hollywood sends out. We would expect Goldenson to have the showmanship to spread theatre attractions, rather than combining two hits of the calibre of 'Auntie Mame' and 'Some Came Running' on the same bill. And how can those theatres pay the film bill, as each picture must be in the 40 percent bracket, and with all the house expense Goldenson must claim to operate those two top houses, costs would exceed the 20 percent left.

"So, how's Goldie going to bank any dough for United Paramount on this deal UNLESS MGM and Warners were silly enough (1) to permit this entertainment waste; and (2) give Mr. Goldenson preferred terms for such an insane exhibition policy at a time when product of any kind is scarce and big attractions few—so very few?"

Quite aside from the fact that Wilkerson is justified in calling this double bill a "great waste of film attractions," we wonder how many, if any, independent small-town and subsequent-run houses that have yet to play these two top pictures can buy them at terms that will permit combining them on the same bill? In all probability, most of these theatres barely will be able to afford the terms demanded for even one of the two films.

For a number of years, Leonard Goldenson has raised his voice at TOA conventions and at press conferences to urge that the industry find ways and means to ease the product shortage. By permitting his circuit theatres to dissipate two of the year's top pictures, Goldenson leaves one with the impression that he has been lending no more than lip service in the effort to solve this problem.

### PARAMOUNT'S "AGGRESSIVE" PRODUCTION PROGRAM

In a message that accompanied Paramount Pictures' annual report for 1958, Barney Balaban, president of the company, had this to say, in part, to the stockholders:

"The Paramount production organization, now embarked upon an aggressive program to provide the largest possible volume of high quality attractions for the world market, is busily engaged in extensive production not only in Hollywood but in many other parts of the world. It is constantly seeking fresh, exciting and important material, stories and talent for the creation of new pictures everywhere."

This statement sounds impressive and is more or less in keeping with Balaban's "affirmation of faith" message, in which he stated last August that the company's 1959 release schedule "will include at least 20 pictures, and hopefully more, in the million dollar-plus category," augmented by an unspecified number of smaller-budgeted pictures.

As the readers of these columns know, we have already pointed out that, on the basis of Paramount's official 1959 release schedule up to and including August, it appears that what the company will deliver in 1959 will be considerably short of what Balaban promised in his widely-exploited "affirmation of faith" message.

This is substantiated further by the information contained in the latest film production chart published by *Daily Variety*. According to this chart, Paramount has thus far started production on only five pictures in 1959 as compared with the starting of six pictures during the same period of 1958. Moreover, it is shown on the production charts published by both *Daily Variety* and *The Hollywood Reporter* that Paramount has only two pictures before the cameras at this time, and that no tentative starting dates have yet been set on the properties it has "in preparation."

All this seems to indicate that, despite Paramount's continuing ballyhoo about its faith in the future of the industry, and despite its latest "Quality in Quantity" trade advertisement, there has been little change in its policy of reduced film production, which it has been following for several years.

### COLUMBIA'S AMBITIOUS SCHEDULE

Having announced early in March one of the most potent line-ups of product ever slated for production by one film company within a three-month period ending June 1, Columbia Pictures came forth last week with a much more startling announcement that,

(Continued on back page)

**"The Young Philadelphians" with  
Paul Newman, Barbara Rush, Alexis Smith  
and Brian Keith**

(Warner Bros., May 30; time, 136 min.)

The general run of movie-goers should get pretty good satisfaction from this drama even though a critical analysis can point up many deficiencies. Most everyone will agree, however, that the running time is much too long. Based on Richard Powell's best-selling novel, "The Philadelphians," the story, which is set against a high society background in that city, centers around an ambitious young man of limited means who employs unprincipled methods in his relations with others to carve out a successful career for himself as a lawyer and to become a part of the high social set. He redeems himself in the end, however, when he risks everything he had gained to defend a helpless friend, who was accused of murdering his wealthy uncle. The story holds one's interest well, but it has an artificial quality that robs it of appreciable dramatic power. Neither the characters nor the things they do strike one as being true to life. The most interesting part of the picture concerns the murder trial sequences, but here, too, the proceedings have an improbable quality. The acting is competent even though the characterizations lack conviction. The photography is first-rate.

The story, which opens in 1924, has Diane Brewster, a middle-class girl, marrying a Philadelphian blue-blood who flees from her on their wedding night because he is unable to consummate their marriage. The bewildered Diane seeks solace in the arms of Brian Keith, a young Irishman who loved her, and on the following morning learns that her husband had been killed in an auto accident. In due time a son is born to Diane, but she refuses to marry Keith, the father, because she wanted the boy to carry the name of her dead husband, even though she had been cut off from the family wealth by a mother-in-law who was aware that her child had been born out of wedlock. Skipping to 1946, the story depicts Paul Newman, Diane's 22-year-old son, as a brilliant law student who works for Keith on construction jobs during summer vacations without realizing that the latter is his father. He meets and falls in love with Barbara Rush, daughter of John Williams, a prominent lawyer, and agrees to marry her at once. Williams, however, persuades Newman to postpone the marriage by offering him a job in his law office after he graduates in June. Barbara, bitter at Newman's decision, marries another man. Though heartbroken, Newman decides to concentrate on a career. His first stepping stone is to become associated with Otto Kruger, senior partner of the most important law firm in Philadelphia. He accomplishes this by using his charm and making love to Alexis Smith, Kruger's attractive and receptive wife. His law career is temporarily disrupted when he is sent to Korea to serve, and upon his return he learns that Barbara's husband had been killed in action. He and Barbara begin seeing each other again, and his career forges ahead when he succeeds subtly in stealing away from her father Billie Burke, his wealthiest and most important client. Complications arise at the height of his career when Robert Vaughn, a long-time friend, is wrongly accused of murdering his guardian uncle,

a prominent socialite. Pressure is put on Newman not to take the case, and such pressure includes the threat of publicizing the fact that he was born out of wedlock, a fact Newman had no knowledge of until it is admitted by his mother and Keith. Despite this pressure, Newman agrees to defend Vaughn. His brilliant defense not only wins an acquittal for Vaughn but also saves Newman and his mother from the embarrassment of exposure.

It was directed by Vincent Sherman from a screenplay by James Gunn. No producer credit is given.

Adult fare.

**"Darby O'Gill and the Little People" with  
Albert Sharpe, Janet Munro, Jimmy O'Dea  
and Sean Connery**

(Buena Vista, July; time, 93 min.)

Photographed in Technicolor, this Walt Disney live-action fantasy is a delightfully humorous mixture of laughs, romance and weird excitement, revolving mainly around the mirthful and at times scary escapades of a foxy but lovable old Irishman who becomes involved with an army of Leprechauns, the legendary 21-inch little people of Ireland. How it will fare at the box-office, however, is problematical, for the pace is somewhat slow and it is frequently difficult to understand the dialogue because of the players' heavy Irish brogue. This may cause not only children but also their elders to become fidgety, for the drift of the story will not always be clear to them. Aside from this unfortunate handicap, the film offers much that is entertaining and fascinating, particularly the expert special photographic effects by which the life-sized, elderly hero is shown cavorting with the "little people" in their gold-and-onyx underground palace. Highly amusing portrayals are turned in by Albert Sharpe, as the aged Irishman, and by Jimmy O'Dea, as King Brian, the monarch of the Leprechauns. Janet Munro, as Sharpe's daughter, is a fetching newcomer to the screen and provides a pleasing romantic interest with Sean Connery. No one in the cast, however, means anything at the box-office. Some lively Irish music is worked into the proceedings. The color photography is excellent:—

Sharpe, erstwhile caretaker on a nobleman's estate, is also a story teller with a great reputation in his village for his knowledge of Leprechauns. He is shocked to learn that he will be retired and that his job had been given to Sean Connery, a handsome young man. Fearful that this development will hurt the community standing of Janet, his pretty daughter, Sharpe arranges with Connery to keep the fact of his retirement a secret. On a trip to a neighboring town one night, Sharpe is kicked by his horse into a well and lands in the royal chambers of King Brian (Jimmy O'Dea), monarch of all the "little people." After a big celebration, the King attempts to make the jovial old man his captive, but Sharpe manages to escape. Furious at being made the fool in front of his subjects, the King goes to Sharpe's home to even the score. But the crafty old Irishman outwits him in a night-long drinking bout, captures him in a sack and decides to make use of his magic powers to grant three



wishes. Sharpe's first wish requires the King to arrange a love match between Janet and Connery. All goes well until Kieron Moore, the village bully, who wants the caretaker job and Janet's love, discloses to her that Connery is succeeding her father. This breaks up the love match, and Sharpe wastes a second wish when he has a quarrel with Janet, during which the King escapes from the sack. Running from the house, Janet is injured seriously. The distraught Sharpe wishes that he could die in place of his daughter. This being his third wish, a Death Coach comes thundering through the skies and picks him up. Once in the coach, Sharpe finds himself seated beside the little King and makes a fourth wish that the monarch accompany him. But a fourth wish being forbidden, it serves to cancel out the effect of the first three wishes and Sharpe suddenly finds himself safe and sound in the middle of a muddy road. His joy knows no bounds when he learns that Janet had recovered. It all ends in a spectacular fight, with Connery disposing of Moore and rewinning Janet's love, and with Sharpe retiring happily with a new son-in-law and a pension.

It was directed by Robert Stevenson from a screenplay by Lawrence Edward Watkin, based on H. T. Kavanagh's "Darby O'Gill" stories.

Family.

#### NO GENERAL PRICE INCREASE BY NSS

The following statement was issued this week by Abram F. Myers, board chairman and general counsel of National Allied:

"At the special board meeting on April 19 a resolution was adopted criticizing National Screen Service Corporation for a general price increase of 15%. The action was based on a notice which, in terms, related to 'lease merchandise.' It now appears the raise does not apply to exhibitors served on a 'rental basis.' The distinction appears to be one observed by N.S.S. but was not grasped by experienced exhibitors and lawyers at the meeting.

"While N.S.S. may have contributed to the misunderstanding by using synonymous terms to describe different things, the fact remains that Allied sent to its constituent units and to the trade papers a resolution which criticized the company for a general price rise whereas it applied to only a small part of its total business.

"A member having telephoned that he thought the resolution was too sweeping, this office asked Herman Robbins, president of N.S.S., for a definite statement. It is due Mr. Robbins and the company that his reply be sent to all who received the resolution."

The following is the reply sent by Mr. Robbins to Mr. Myers under date of April 27:

"The report made at your special board meeting last week that National Screen Service Corporation had put into effect an over-all increase of 15% on its products is most definitely erroneous.

"The action taken by us will indeed relate to only a very small part of our product. It relates only to what is known in the trade as 'standard accessory' items, and further applies only to such of said items which are served on what we call a 'lease basis,' and does not apply to those served on a rental basis.

"By far the greatest usage of standard accessory material is made on a rental basis. Lease rates are those rates which apply when standard accessory material is used by exhibitors with the explicit understanding that the material is not to be returned to us after its use. Generally this is due to the fact that said material will be posted or used in some other manner as to preclude its being returned after its use. I am sure that you are aware that there is comparatively little material used in this manner, for today it is generally the practice of exhibitors to order only a sufficient amount of material necessary to fill their frames — thereby using our service on a rental basis. As already stated, rental rates have not been altered, and as a result the 15% increase is applicable only on lease rates.

"I do not wish to infer, however, that we are not attempting to increase our service rates, for we are necessarily motivated to do so by the ever-increasing costs of everything appertaining to our service, and in addition to the diminishing number of theatres which have severely reduced our revenue concurrent with our increased costs of doing business.

"We are, of course, fully aware of the difficulties being encountered by exhibitors and so it is, as it has always been, our policy to deal with each situation individually and negotiate increases after a study of all the facts. The number of situations that have enjoyed status quo rates for as many as eight to fifteen years is absolutely unbelievable.

"It is these situations which we are today endeavoring to adjust by means of individual negotiation, in order to establish rates commensurate with current costs. In every instance that we have negotiated, the increases we have sought, when properly analyzed, result in an increased cost to the exhibitor of pennies daily, per theatre. So nominal an increase for our services, which are a very small part of exhibition's operating costs, surely is not the difference between an exhibitor's continuing to operate his theatre or having to close it. Nor can so nominal an increase represent the difference between our service continuing to have or no longer having a value.

"Since the resolution adopted by your board has been given wide-spread exposure, and since unfortunately its adoption was the result of information without foundation, I believe you will want to notify both the Allied States units and the trade press the true facts, as I have outlined them, in order to eliminate any and all misunderstandings of our sales policy."

#### COMPO SETS ANNUAL MEETING

Charles E. McCarthy, information director of the Council of Motion Picture Organizations, announced this week that May 13 has been set as the date of the association's annual meeting, which will be held at the Park Sheraton Hotel in New York City.

While no agenda was announced, it is presumed that the meeting will take up financial reports, planned public relations activities and other matters that are of common interest to the industry.

it will embark on an expanded production and distribution program covering 99 pictures at an estimated cost of \$130,000,000.

during the next 18 months ending November 1, 1960,

In making this announcement, Samuel J. Briskin, the company's vice-president in charge of studio operations, stated that, of the 99 pictures, principal photography has been completed on 28, which are in various stages of post-production work in preparation for release; six are now in the shooting stages; nine more will go before the cameras by June 1; and the remaining 56 are scheduled to go into production between June 1 of this year and November 1, 1960.

The 28 pictures that are either ready or being prepared for release include "Babette Goes to War," "The Bandit of Zhobe," "Battle of the Coral Sea," "City of Fear," "The Crimson Kimona," "Face of a Fugitive," "Gideon of Scotland Yard," "Gunman from Laredo," "Hey Boy! Hey Girl!" "The H-Man," "Idol on Parade," "It Happened to Jane," "Juke Box Rhythm," "Killers of Kilimanjaro," "Middle of the Night," "Murder Reported," "The Last Angry Man," "The Legend of Tom Dooley," "The Mouse that Roared," "The 30-Foot Bride of Candy Rock," "The Two-Headed Spy," "The Woman Eater," "The Young Land," "They Came to Cordura," "Verboten," "Yesterday's Enemy" and "Zex."

The six pictures now before the cameras include "Anatomy of a Murder," "Man on a String," "Once More, with Feeling," "Our Man in Havana," "Rim of the Canyon" and UPA's "1001 Arabian Nights."

The nine scheduled to go before the cameras by June 1 include "A Magic Flame," "Suddenly, Last Summer," "Who Was that Lady?" "The Mountain Road," "The Tinger," "The Krupa Story," "Have Rocket, Will Travel," "Lucky" and "High Trap."

Limited space does not permit a listing of the 56 pictures that are slated to go into production between June 1 and November 1, 1960, nor do we have room to list the 34 independent producing companies with which Columbia has concluded deals. Suffice it to say that the list includes top producers, directors and stars, and that many of the pictures will be based on famed story properties. Additionally, the majority will be in color and many of them will utilize Cinema-Scope, Technirama and other wide-screen processes that may fit a particular subject.

The new management team at Columbia, headed by president A. Schneider, certainly deserves credit, not only for setting up this unprecedented production-distribution program within a relatively short time, but also for the courage they are displaying to meet the challenge of the times.

It is to be hoped that the program will not hit a snag. If all goes well, Columbia will soon take its place at the side of 20th Century-Fox and United Artists as the industry's leading companies and chief sources of supply.

### THE TOLL-TV BATTLE

Philip F. Harling, co-chairman of the Joint Committee on Toll-TV, had this to say in a bulletin issued this week:

"Five major cities have now defeated attempts to establish Pay-TV in their communities!

"San Francisco, Los Angeles, Dallas, Houston and now Galveston have laid down the principle that the slot machine to capture television is still outlawed.

"The Galveston story is worth repeating because it can be used everywhere. The Interstate Theatre Circuit rolled up its sleeves, and put on a campaign that was a thing of beauty! Bob O'Donnell had John Q. Adams go on the radio, TV and in the newspapers with a campaign to get the people of Galveston to express their disapproval to the City Council and the Mayor of a request for a Cable-TV franchise, and demonstrate they wanted no part of Pay-TV. Fourteen thousand letters, telephone calls and telegrams came in, and in the face of this avalanche of public indignation and disapproval, the Pay-TV application was dismissed.

"A new bill, House Resolution 6245, has just been introduced by Rep. Oren Harris, chairman of the House Interstate Commerce Committee, placing Cable-TV in the same category as broadcast Pay-TV. This new Bill has all the good elements of House Joint Resolution 130 previously introduced by Rep. Harris to ban all forms of Toll-TV, whether by air or cable.

"Now is the time for you to express how you feel about Congressman Harris' two bills—HJR 130 and HR 6245!

"WRITE HIM, and write *every member of Congress* from your district, and tell them you are very much in favor of these Bills. Ask them to get these two Bills out of Committee and on to the Floor of the House for a vote. Once on the Floor, THEY WILL PASS!

"AND WHILE YOU ARE IN A WRITING MOOD . . . do write a check to the Joint Committee on Toll-TV, to help finance our campaign, and send the check to me, Philip F. Harling, Joint Committee Co-Chairman and Treasurer, at 1585 Broadway, New York 36, N. Y. Here is the suggested formula for your contribution:

"4-Wall Theatres: Up to 500 seats, \$5; 750 seats, \$10; 1,000 seats, \$15; 1,250 seats, \$20; over 2,500 seats, \$25.

"Drive-In Theatres: Up to 300 cars, \$5; 500 cars, \$10; 600 cars, \$15; over 600 cars, \$25."

### TV TIE-IN POSSIBILITIES

The April 20 service bulletin of the Independent Theatre Owners of Ohio points out that the phenomenal business being done in many situations by Walt Disney's "Shaggy Dog," as was the case with "Old Yeller," suggests that other film companies adopt the methods employed by Disney to publicize his pictures on TV. It is pointed out that Disney, in selling his TV serializations to a sponsor, cuts into each segment for 10 seconds or more to advertise one of his theatrical productions.

The ITO bulletin recommends that, if Disney can sell a sponsor on this basis, it should not be difficult for Warners, Fox, MGM and others who produce TV films to do likewise. "Maybe," adds the bulletin, "this will be the spark to set off a great new wave of solid motion picture business."



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New York 20, N. Y.

A Motion Picture Reviewing Service  
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Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, MAY 9, 1959

No. 19

## NO ABATEMENT OF DISTRIBUTOR TOUGHNESS

With the industry still in the doldrums, despite optimistic statements uttered here and there about a slight increase in attendance, one would think that the film companies, for their own ultimate good, would make every possible effort to lend a helping hand to their hard-hit exhibitor customers, particularly in small-town and subsequent-run situations. Instead, they continue to follow unconscionable sales policies that tend to increase rather than alleviate the hardships under which many of these theatre owners are operating.

It has been said before and it bears repeating: There is no other industry in which the sources of supply show such indifference and such callousness toward their customers!

One of the latest examples of a tough sales policy concerns Walt Disney's "Shaggy Dog," about which the writer of *Theatre Facts*, the service bulletin of the Allied Theatre Owners of Indiana, had this to say in his May 4 issue:

"This picture is doing phenomenal business in all situations. In many cases it has broken records of many years' standing. I am sorry to report that Disney is asking almost prohibitive terms for the drive-in engagements. It is reported that Disney is asking a per capita deal on the picture. It causes us to wonder how Jimmy Stewart and other big stars feel if their pictures play on a 'kids under 12 free' policy and the picture about a dog in black-and-white can force the charge for the children. We know of several exhibitors who have decided to take a wait-and-see policy as there is a suggestion that the remarkable business done in the first-runs may have drained the possibilities for the drive-in theatres. As we understand it, Disney does not contemplate releasing the picture to the drive-in situations until after school is out."

This same service bulletin made the following comment on United Artists' "Some Like it Hot":

"'Some Like it Hot' is doing a very outstanding business in practically all situations. We have been given to understand that while UA is holding out for tough terms on this picture, the 'no look policy' is being applied much more realistically than recent statements indicated."

Still another example of what is happening throughout the country is a news report in the May 7 issue of *Film Daily* by its New Orleans' correspondent. This report states that the exhibitors in the territory are angered over the apparent lengthening of clearances through delayed availabilities. The complaining exhibitors charge that, because of delayed availabilities, clearances, which had been reduced to 28 days after

first-run in the area, are beginning to extend into 60 and more days as they did in the days before the anti-trust actions.

The report cites exhibitor allegations that Warners and Columbia are practically back to the 60-day clearance, with Warners assertedly starting its first sub-runs on "Rio Bravo" 50 days after the initial run and then limiting these first sub-runs to six zones.

It is claimed also that MGM's "Tom Thumb," by being taken out of release after its Christmas first-run, is in some instances actually playing in neighborhood runs 120 days after the initial run.

Additionally, the complaining exhibitors charge that United Artists has been pushing back its availabilities on "Some Like it Hot," which recently concluded a five-week first-run engagement.

"One objection to this apparent lengthening of clearance by availability," states the report, "is the claim that by the time the picture does reach the sub-run, it has lost the impact of its original advertising and is regarded by potential patrons as an old picture. 'The Bridge on the River Kwai' was cited as an example. It opened first-run in April and didn't hit some sub-runs until August where it was sold on preferred time. One house had to yank it before the full run because business was off so badly."

We can mention other examples of tough sales policies, but those already cited are enough to indicate that, when it comes to the better-grossing pictures, the distributors remain completely indifferent to the welfare of the exhibitors; they are out to get all that the traffic will bear, and nothing seems too much or too unreasonable to demand.

This continuing distributor indifference no doubt inspired a powerful full-page advertisement that was inserted in the May 4 issue of *Boxoffice* by an unidentified "Exhibitors' Committee on Law Enforcement."

This advertisement warns the exhibitor that his "time is running out," and poses the following five questions:

1. Is your availability being destroyed?
2. Have you been forced to raise your admission prices?
3. Are blockbusters unavailable to you?
4. Are you being coerced into bidding?
5. Are you being discriminated against as to terms?

If the answer to any of these questions is "yes," the Committee, in its ad, urges the exhibitor to "join the effort to make your Department of Justice enforce the law with equal justice for all." The exhibitor is urged also to contact his Congressmen and Senators, to "insist" that his Representatives help keep theatres

(Continued on back page)

**"The Nun's Story" with Audrey Hepburn**

(Warner Bros., July 4; time, 149 min.)

Finely produced, directed and acted, there is much that is noteworthy in "The Nun's Story." Its box-office chances, however, are decidedly problematical, for its unusual story, which deals with a young woman's indoctrination as a nun and with her subsequent experiences as a nursing nun in the Belgian Congo, is of a type that probably will appeal to the few rather than to the many. The first half, which is concerned with the minute details of the heroine's admission to a convent and with the instructions she receives on the practice of humility, self-effacement, discipline, obedience and other church rules that govern the life of a nun, is in a way highly informative and fascinating, but it is a long drawn out documentary-like presentation that may not be looked upon as entertainment by the vast majority of picture-goers. The second half, which deals with the heroine's trials and tribulations as a nursing nun and with her eventual decision to renounce her vows, is, in the entertainment sense, more absorbing and dramatic, but on the whole the austere atmosphere of the story and the subtle complexities of its underlying theme of spiritual conflict, make it a film that probably will be more appreciated by discerning movie-goers than by the rank-and-file. The cast is excellent, with Audrey Hepburn outstanding in the principal role. The photography, in Technicolor, is first-rate:—

Bidding Dean Jagger, her father, and the rest of her family goodbye, Audrey enters a convent in Belgium to begin life as a nun. She valiantly but not altogether successfully attempts to conform to her new life. In due time she becomes Sister Luke and, having expressed a desire to become a nursing nun, is sent to a medical school. The splendid progress she makes with her studies is a bitter triumph to herself because it had assumed more importance than her utter dedication to please God. After medical training, she is sent to join the nursing staff of a mental sanatorium near Brussels, where she almost loses her life when attacked by a dangerous schizophrenic. Thereafter, she is sent to a hospital in the Belgian Congo and is assigned to work with Peter Finch, the surgeon in the operating room. Finch, an unbeliever, taunts her over her religious dedication, and she finds it most difficult to ignore his magnetism. Due to hard work and lack of rest, she becomes ill with tuberculosis, but she recovers as a result of the thorough care given to her by Finch. She is then sent to a Belgian hospital on the Holland border, arriving there just as the Nazis take over the country. Although instructed to remain neutral in the treatment of Nazi patients, she feels nothing but hate for the enemy after learning that her father had been killed by the Germans. Aware that she cannot feel hate and still be faithful to her vows, she obtains consent to give up her life as a nun and sets out to engage in underground activities.

It was produced by Henry Blanke and directed by Fred Zinnemann from a screenplay by Robert Anderson, based on the book by Kathryn C. Hulme. The cast includes Dame Edith Evans, Dame Peggy Ashcroft, Mildred Dunnock and others.

Family.

**"The Five Pennies" with Danny Kaye, Barbara Bel Geddes and Louis Armstrong**

(Paramount, August; time, 117 min.)

An excellent comedy-drama with music. Handsomely produced and finely photographed in Technicolor and VistaVision, it is without question the best picture that Danny Kaye has ever done. It should prove to be a top box-office success, for the story, which is supposedly biographical of "Red" Nichols, the popular band leader of the 1920's and 1930's, offers a mixture of romance, human interest, laughter, tears and music that is at once wholesome, heart-warm-

ing, delightful and dramatic. The picture undoubtedly will win much favorable word-of-mouth comment, for it leaves the viewer with the feeling that he had been thoroughly entertained. The versatile Kaye endears himself to the audience in his portrayal of Nichols. He is delightful in his clowning moments and completely sympathetic in the story's tender and dramatic situations. The first half of the picture, which covers his romance with Barbara Bel Geddes, their marriage and his efforts to make a name for himself in the music world, is for the most part vastly amusing. The story becomes strongly dramatic in the second half, where Kaye gives up his highly successful career to devote himself to the care of his little daughter, who had been stricken by polio. Miss Bel Geddes is most appealing as Kaye's wife, and the same may be said for Susan Gordon, as their little daughter, and Tuesday Weld, who plays the daughter as a teenager. The musical interludes are very good, particularly those in which Kaye joins Louis (Satchmo) Armstrong in several duets. All in all, it is the kind of entertainment that can't miss:—

Filled with ambition and with his own ideas of a new kind of music, Kaye, a small-town cornet player, arrives in New York in the 1920's and obtains a job in Bob Crosby's band. He is befriended by Harry Guardino, another musician, and falls in love with Barbara, the band's singer. One night, at a Harlem speakeasy, he joins Louis Armstrong in an impromptu duet and draws high praise from him. Kaye marries Barbara and quits his job with Crosby because the latter refused to use his arrangements. His clowning causes him trouble on subsequent jobs but he eventually forms his own band, called "The Five Pennies," and before long his Dixieland music makes him one of the top band leaders in the country. Meanwhile a daughter is born to Barbara, and the baby travels with the band. In due time the child (Susan Gordon) is placed in a private school, where she remains sad and lonely while her parents continue on tour. Tragedy strikes when little Susan suddenly is stricken with polio. Completely distraught, Kaye abandons his career, moves his family to Los Angeles and devotes himself to helping Susan overcome her paralysis. With the passing of time, Kaye, keeping his identity a secret, works in a shipyard to make ends meet. In the meantime, his daughter, now 13-year-old (Tuesday Weld), shows vast improvement but is still crippled. Barbara, aware that Kaye yearned to return to his music, secretly arranges an "accidental" meeting with Guardino, who had been his former manager, and who persuades him to resume his career at a small night-club. The sparse attendance on opening night discourages Kaye until Louis Armstrong and the original members of Kaye's band suddenly show up for a jam session that turns the evening into a huge success. Kaye's joy knows no bounds when his daughter approaches him without her leg braces and asks him to dance with her.

It was produced by Jack Rose and directed by Melville Shavelson from their own screenplay, based on a story by Robert Smith.

Family.

**"Gunfight at Dodge City" with Joel McCrea, Julie Adams, John McIntire and Nancy Gates**

(United Artists, May; time, 81 min.)

Photographed in CinemaScope and DeLuxe color, "The Gunfight at Dodge City" should give pretty good satisfaction to the indiscriminating dyed-in-the-wool Western fans. It offers little, however, to attract those who are not particularly fond of this type of entertainment, for the story, which is of average quality, follows a familiar pattern, but it does serve as a suitable framework for the spurts of bang-bang action and the abundance of melodramatic situations. Joel McCrea turns in his usual good acting job as the legendary Bat Masterson, who takes on a job as sheriff and fear-



lessly tangles with the lawless element. The direction is routine and the color photography acceptable:—

After killing a man in self-defense, McCrea finds it advisable to leave Hays City and to take up residence in Dodge City, where Harry Lauter, his brother, was the marshal, as well as a candidate for sheriff against Don Haggerty, the graft-ridden incumbent, who protected the town's lawless element. McCrea buys a half-interest in a gambling saloon operated by Nancy Gates, who was on the verge of bankruptcy because of a boycott enforced by Haggerty in behalf of crooked gambling interests, but McCrea overcomes the boycott by running an honest game. Complications arise when Richard Anderson, a relative of the man killed by McCrea, murders McCrea's brother. McCrea believes that Haggerty is responsible. He determines to avenge the murder but is dissuaded by the pleas of Julie Adams, a minister's daughter, who had been engaged to his brother, and with whom McCrea had fallen in love. On the day set for election, McCrea meets up with Haggerty and whips him in a savage fight even though he disclaims responsibility for Lauter's murder. Meanwhile, Lauter's supporters switch their allegiance to McCrea and elect him as the new sheriff. Shortly thereafter, McCrea kills Anderson when he attempts to rape Nancy. More complications arise when Walter Coy, an old friend, asks McCrea to help save his mentally deficient brother (Wright King) from being railroaded to the gallows in another town instead of being sent to an institution. Learning that the lad was not responsible for the crime he had committed, McCrea helps him to escape in a daring maneuver. In doing so, however, he is marked as an outlaw himself. Rather than remain a fugitive, McCrea returns to Dodge City and finds Haggerty running again for sheriff in a special election to replace him. Haggerty is killed by McCrea after he goads the latter into a showdown gun battle. McCrea makes it clear to everyone that he did the right thing in helping his friend's mentally deficient brother to escape hanging, but Julie does not want to hear him out. Realizing her shallowness, he heads out of town to seek new adventures.

It was produced by Walter M. Mirisch and directed by Joseph M. Newman from a screenplay by Daniel B. Ullman and Martin M. Goldsmith, based on a story by Mr. Ullman.

Adult fare.

### **"Shake Hands with the Devil" with James Cagney, Don Murray and Dana Wynter**

(United Artists, June; time, 110 min.)

Filmed entirely on location in Ireland, this is a fairly interesting romantic drama of the Irish rebellion against British rule. The story, which is set in Dublin in 1921, centers around a group of dedicated men who resort to all sorts of violence against the hated Black-and-Tans, and around a young American of Irish parentage who is drawn into their cause. It is a cheerless type of entertainment, and it is handicapped by the fact that the story is often heavy-handed and cliché-ridden, but it offers enough action and excitement to get by with the general run of movie-goers. The acting is effective, with James Cagney turning in one of his typical tough portrayals as the uncompromising leader of the revolutionaries. The authentic locales help to give the action a realistic quality but they are not enough to overcome the fact that the story lacks appreciable dramatic force:—

Don Murray, a young American of Irish parentage, is a medical student at the Royal College of Surgeons in Dublin. He remains aloof from the struggle against British rule, even though his father had been a hero of the rebellion. Murray, however, is drawn into the cause, when he inadvertently becomes a witness to the blowing up of a Black-and-Tan truck, and is taken prisoner and tortured in an unsuccessful attempt to force him to disclose the hideout of a group of rebels headed by Cagney, who was a professor

at the College. This experience convinces Murray that he should join the rebels in the fight for Ireland's freedom. Murray's recuperation from his injuries is aided by Glynis Johns, a woman of loose morals who was sympathetic to the rebels. In the meantime, Dame Sybil Thorndike, an aristocratic old Irish lady, is sentenced to jail for aiding the cause. To effect her release by an exchange of hostages, Cagney and his men kidnap Dana Wynter, daughter of an important British official. In the process, Cagney's identity as the leader becomes known and he is compelled to go underground. Meanwhile Murray and Dana fall in love while he guards her, and Michael Redgrave, supreme head of the rebels, arranges for peace negotiations aimed at making Ireland a Dominion of the British Commonwealth, but Cagney objects on the basis that anything short of complete freedom is treason. In the complicated events that follow, Cagney kills Glynis in the mistaken belief that she is an informer, and he decides to execute Dana because Miss Thorndike had died in prison. Murray rushes to her aid and, with the approval of the other rebels, kills the irreconcilable Cagney when he refuses to spare the innocent Dana, who is then given her freedom.

It was produced and directed by Michael Anderson from a screenplay by Ivan Goff and Ben Roberts, based on the novel by Rearden Conner.

Adult fare.

### **"Pork Chop Hill" with Gregory Peck"**

(United Artists, May; time, 97 min.)

There is no denying that "Pork Chop Hill" is a well made war picture, but the number of people it will draw to the box-office will depend largely on the popularity of Gregory Peck and on the reputation of director Lewis Milestone. It is a "battle" film from start to finish, and it realistically depicts the reactions and deeds of American soldiers under fire in Korea. There is fighting going on all the time and the battlefield is strewn with the bodies of dead soldiers. There are attacks on the enemy and counter-attacks. There are misunderstandings of orders, which result in American soldiers being exposed not only to enemy fire but also their own artillery shells. There are bad feelings as well as understanding between officers and their men. There are acts of bravery and of cowardice, as well as occasional touches of humor. All this is offered in the picture with realism, but little of it has a moving effect on the spectator, mainly because one views the action with the feeling that he has seen it all before in countless other war pictures. It is grim, bloody stuff, and it is a credit to the producer that he has kept it free of silly romance and Hollywood heroics, but it seems doubtful that it is the kind of entertainment that will attract movie-goers nowadays. The direction and acting are fine, and so is the black-and-white photography.

The story, which is relatively simple, takes place in the closing days of the Korean War, during the truce negotiations at Panmunjom, and centers around a company of American infantrymen who had been ordered to capture the Communist-held Pork Chop Hill. Peck, the company's commanding lieutenant, is fully aware that the hill had little strategic value but that its capture was of face-saving importance to the UN negotiators at the truce conference. Torn between his sense of duty and deep concern for the safety of his men, Peck accomplishes the assignment against terrific odds, which include exhaustion, thirst, ammunition shortage and heavy casualties that leave him with a handful of men before reinforcements arrive in the nick of time and turn possible defeat into victory.

It was produced by Sy Bartlett and directed by Lewis Milestone from a screenplay by James R. Webb, based on a work by S.L.A. Marshall, U.S.A.R.

Family.

open, and to "demand" that the Senate sub-committee on anti-trust and monopoly, headed by Senator Estes Kefauver, investigate the charges.

In view of the fact that thousands of exhibitors find themselves faced with extinction because of the practices mentioned in the five questions, and in view of the fact that National Allied, through its well publicized "white paper" campaign, long ago instituted the movement to compel the Department of Justice to properly interpret and enforce the law, it is surprising that many exhibitors still have to be urged to join an effort that is designed to bring them the relief they need for survival.

### MPAA EXPANDS EXHIBITOR RELATIONS COMMITTEE

Eric Johnston, president of the Motion Picture Association of America, announced that at a meeting held on Thursday with the presidents of the MPAA member companies, it was decided to expand the Committee on Exhibitor Relations of the MPAA board, as follows:

Eric Johnston, chairman; Spyros P. Skouras, Arthur B. Krim and Abe Montague, co-chairmen; John P. Byrne, representing the MPAA's National Distributors' Committee; Adolph Schimel, representing the MPAA Law Committee; and Ralph Hetzel, MPAA co-ordinator.

The original committee, which was appointed several weeks ago, included only Johnston, Skouras and Krim.

Johnston also announced that the meeting between this newly-expanded Exhibitor Relations Committee and a committee representing the American Congress of Exhibitors, scheduled for May 12, has been postponed to May 14 because Skouras, who is abroad, cannot return before that date.

### BEWARE!

In a promotional effort labeled as a "Summer Box-office Festival," Paramount this month is unveiling three of its major mid-summer releases in 30 key cities. The "Festival" is being presented in the form of triple film showings in each of the cities, to which exhibitors, film buyers, and representatives of the press, radio and television will be invited.

The three pictures include "Don't Give Up the Ship," starring Jerry Lewis, a July release; "Last Train from Gun Hill," starring Kirk Douglas and Anthony Quinn, also a July release; and "The Five Pennies," starring Danny Kaye, Barbara Bel Geddes and Louis Armstrong, an August release.

"Last Train from Gun Hill" is an impressive western, and "The Five Pennies," which is reviewed in this issue, is an excellent mass entertainment.

"Don't Give Up the Ship," unlike the other two pictures, has not yet been made available to the trade press for review. Since many exhibitors will not be able to attend the "Festival" showings set up by Paramount, and since, as we understand it, the picture is being sold for saturation bookings, we are reproducing for the possible guidance of interested exhibitors a "thumbnail" review of the picture by

John E. Fitzgerald, well known critic of *Our Sunday Visitor*, the Catholic weekly magazine, as published in its April 26 issue:

"DON'T GIVE UP THE SHIP (Paramount) — Jerry Lewis plays a newly-married naval officer who is continually dragged away from his honeymoon to help the Navy find what happened to a ship signed out to him during World War II and never returned. Routine humor, standard situations, clumps of comic cliches and altogether irritatingly unfunny in its unimaginative mediocrity. Poor."

### "Battle Flame" with Scott Brady and Elaine Edwards

(Allied Artists, April 24; time, 78 min.)

A fairly good program melodrama about the Korean War, the kind that should prove satisfying in situations where this type of entertainment is acceptable. It has one advantage over many other war films; it is of reasonable length and the spectator is not wearied by too many bombardments, assaults and killings. A considerable part of the battle action scenes consists of authentic library clips, but these have been edited into the staged action in expert fashion to very good effect. There are sex situations concerning American nurses as captives of the enemy, but these have been handled delicately. One such situation shows the heroine slapping the enemy commander for making a dishonorable proposal to her, but it is indicated later that he had his way. Wisecracking Marines provide the proceedings with some light humor here and there. The photography is fair:—

Scott Brady, a lieutenant in command of a platoon of U.S. Marines in Korea, is hospitalized for a wound, making it possible for him to start a romance with Elaine Edwards, a nurse, although she informs him that she is betrothed to Richard Crane, a Navy surgeon. When Scott returns to his outfit, he finds that the Marines' progress against the enemy is slow. He also learns that a plane carrying wounded Marines and their nurses had been forced down in enemy territory and that Elaine was among them. Discovering that the prisoners were being held in the ruins of an old church in Chinyong, Brady and his men fight their way through the streets and rescue them. Elaine and Brady have a happy reunion, but their romantic interlude comes to an end when Elaine tells him that she had heard from her fiancé and that she expected his arrival. Meanwhile Scott is informed by headquarters that enemy troops are on the march to recapture Chinyong and that he must order an immediate retreat over mountainous terrain. The advancing enemy hordes continue their sporadic offensive moves, which culminate in an all-out attack on the retreating Marines. Most of their equipment is destroyed and the casualties are high, but the Seventh Fleet's big guns start a cover bombardment that enables the survivors to effect an escape. Brady meets up with Elaine and her fiancé who, realizing that she is truly in love with Brady, graciously bows out of their lives and leaves them facing a hopeful future.

It was produced by Lester A. Sansom and directed by R. G. Springsteen from a screenplay by Ellwood Ullman, based on a story by the producer.

Adult fare.



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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919  
Circle 7-4622

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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

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Vol. XLI

SATURDAY, MAY 16, 1959

No. 20

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## THE MPAA-ACE MEETING

The meeting between the Committee on Exhibitor Relations of the Motion Picture Association of America and a Committee representing the American Congress of Exhibitors took place on Thursday as scheduled, but no significant news came out of the session.

Questioned by trade paper reporters following the meeting, both Eric Johnston, chairman of the MPAA committee, and S. H. Fabian, chairman of the Ace committee, agreed that it was a highly constructive exploratory meeting even though no decisions could be made on the many existing industry problems discussed. Both declined to specify the subjects discussed except to say that they encompassed all problems that confront the industry.

They added that both committees are going back to their respective groups for further discussions of the subjects explored, and that another meeting between them will be held some time in the future, possibly within one month.

Both Johnston and Fabian agreed that those who participated in the meeting displayed understanding to a degree that was not present in prior meetings that have been held between distributor and exhibitor representatives. Fabian stated that he feels very much encouraged because all concerned looked upon industry conditions realistically.

Prior to the meeting, Fabian, on Wednesday, issued a statement in which he expressed the hope that it may be the "beginning of a new and constructive era in distributor-exhibitor relations."

"This meeting is unique on two counts," said Fabian. "It is the first time the Motion Picture Association has ever appointed a distributor-exhibitor Relations Committee. And while a meeting on distributor-exhibitor relations has been on the agenda of national exhibitor organizations for many years, it was not until the formation of ACE late last year, that exhibition achieved the overall unity which now makes such a meeting possible.

"It will be our purpose to reduce tensions and promote reciprocal understanding. We are not interested in mutual extinction but in mutual salvation. There is a very wide area of common interest where we can act together for the preservation of the industry.

"We have been very vocal about our own troubles as exhibitors and justly so—but is not caviar and champagne for distributors. They are engaged in agonizing reappraisals—and tempted by policies of desperation—as we are.

"In view of the prevailing atmosphere and the complexity of reaching agreement to go forward on some

kind of program, I do not look for any miracles from a single conference. But if we can come out of Thursday's meeting with mutual confidence that we can work out some cooperation in individual items—then I believe much practical good will be achieved."

It is, of course, gratifying to know that the first meeting between the ACE and MPAA committees was constructive and that the discussions were carried on in a spirit of mutual cooperation. And as Fabian pointed out in his pre-meeting statement, it is understandable that the problems are complex and that it is virtually impossible to find solutions to those problems at a single meeting.

Insofar as the rank-and-file exhibitors are concerned, the most urgent need for solutions lies in the field of trade practices. Many of these exhibitors are looking to these long-awaited meetings between ACE representatives and the heads of the film companies with strong hope that the discussions will be productive of the relief they need.

We are beginning to wonder, however, whether or not many exhibitors are placing too much reliance on the ultimate decisions that may result from these conferences. Our reasons for feeling this way stem from the statements made last week by Johnston to trade paper reporters when he announced that the MPAA's Committee on Exhibitor Relations had been enlarged from three members to seven.

In making his announcement, Johnston made it very clear that the enlarged committee was not empowered to take any actions or to make any commitments in behalf of the MPAA or its individual member companies. He added that the meeting would be "preliminary and exploratory," that there would be no definitive decisions, and that his committee would explore only the possibility of cooperation and decide whether or not there shall be any future meetings.

On the question of trade practices, Johnston admitted that he was not sure that they could be discussed at the meeting. This equivocation lends weight to trade paper reports that the heads of several of the companies have been advised by their legal departments that they may not discuss trade practices at a joint meeting.

Johnston also stated that his committee would not propose any matters at the meeting, and that "we have to see what they (the exhibitor representatives) have in mind."

There is nothing secret about what the ACE representatives had in mind regarding the agenda for the meeting. When ACE was established on a permanent basis last December, it adopted, among other things, a 12-point agenda for the proposed meeting

(Continued on back page)

**"The Four Skulls of Jonathan Drake"**  
**with Eduard Franz, Valerie French**  
**and Grant Richards**  
*(United Artists, May; time, 70 min.)*

The producers of this low-budget melodrama have turned to the field of the supernatural and the result is a routine horror film for the lower half of a double bill. United Artists is teaming it with "Invisible Invaders," a science-fiction picture, to make up an exploitation show. The story contains a lot of supernatural double talk that dwells on ancient curses and the like, and all this has been bolstered by the depiction of shrunken heads and the processes used to shrink them. To add to the "fright" values, the proceedings include a walking zombie. All this probably will go over with the indiscriminating horror fans, but it is hardly suitable for the very young. The direction is of average quality and the same may be said for the acting. The photography is adequate:—

Eduard Franz and Paul Cavanaugh, his brother, are the sole remaining members of a family that had been cursed centuries previously. Henry Daniell, a voodoo witch doctor, arrives on the scene to collect the heads of the pair, thus carrying out the curse that had claimed the heads of other relations throughout the years. When Paul Wexler, Daniell's zombie, fails to obtain Franz's head, he and Daniell turn to Cavanaugh and are successful. Valerie French, Franz's daughter, summons the police and detective-lieutenant Grant Richards is placed in charge of the case. He is reluctant to believe that the supernatural is involved but he begins to wonder about it when a number of things cannot be explained. An investigation of Daniell's background coupled with some work by the police laboratory convinces Richards that something other than police work will be necessary to crack the case. In a showdown, Daniell kidnaps Valerie in an effort to trap Franz so that his mission can be accomplished, but Richards and Franz manage to turn the tables, destroying both Daniell and his zombie and lifting the curse forever.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Orville H. Hampton.

Adult fare.

**"Invisible Invaders" with John Agar,**  
**Jean Byron and Robert Hutton**  
*(United Artists, May; time, 67 min.)*

Like "The Four Skulls of Jonathan Drake," with which it is being packaged as an exploitation double bill, this science-fiction picture, too, is a low-budget production that is best suited for the lower half of a double bill. It is an ordinary picture of its kind, offering little that is original either in theme or in treatment. But its story about the destruction wrought by invisible invaders from outer space when the leaders of the different countries throughout the world refuse to surrender, offers enough scientific touches and library footage of diaster scenes to make it acceptable to those who are not discriminating and who enjoy pictures of this type. The action moves along at a steady pace but neither the direction nor the acting is particularly noteworthy. The photography is good:—

When John Carradine, an atomic scientist, is killed in a laboratory explosion, Philip Tonge, his close as-

sociate and friend, resigns from the Government's atomic commission to protest the dangerous preparation for an atomic conflict. Later, he is visited by Carradine's body, in which an invisible invader from the moon had taken refuge, and he is told to relay a message to the country's leaders to the effect that they must surrender or be destroyed. His story is ridiculed by Washington as well as by the press until other invaders, also in dead bodies, create havoc by sabotaging important buildings and other installations. Scientists everywhere, including Tonge and Robert Hutton, his assistant, try to find means and ways of stopping the destroyers. Along with Jean Byron, Tonge's daughter, they are escorted to a bomb-proof laboratory by Major John Agar, where they develop a spray by which they capture one of the invaders and isolate him in a compression chamber. Quite by accident, they discover that the thing is affected by sound and that high frequency sound will make it briefly visible and then destroy it. The world is saved when this information is transmitted to the armed forces. It ends with a romance between Agar and Jean in the offing.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Samuel Newman.

Family.

**"Hercules" with Steve Reeves**  
*(Warner Bros., July 25; time, 107 min.)*

The one thing that may be said for this Italian-made Eastman color spectacle is that it offers ingredients that lend themselves to the brand of explosive exploitation campaigns that have become the trade mark of Joseph E. Levine, head of Embassy Pictures, for whom Warner Brothers is handling the release. As an entertainment, however, it leaves much to be desired, for its story about one of the towering figures of ancient lore is episodic, not presented in a clear manner, and is most difficult for the spectator to follow. Moreover, the dubbed-in English dialogue frequently is out of synchronization with the lip movements of the players. From the pictorial point of view, the film has fairly lavish production values, exotic backgrounds, some exciting battle action scenes and feats of superhuman strength on the part of the hero, including a fight to the death with a giant dragon guarding the fabled Golden Fleece. All this may be of some interest to the action fans who are not concerned with story values, but they will have little dramatic worth insofar as the more discriminating picture-goers are concerned. There is nothing distinguished about the acting, although it meets the demands of the script, but the players are unknown to American audiences. The color photography is good.

The story has Hercules (Steve Reeves) summoned by Pelias, King of Jolco, to teach Iphitus, his son, the use of arms. En route to the court, Hercules saves the life of Princess Iole, Pelias' daughter, by stopping her runaway horse. He learns from Iole that Pelias had gained the throne years previously by murdering his brother, and that Jason, her cousin, the rightful heir to the throne, had disappeared along with The Golden Fleece, the Jolco symbol of royalty. Hercules' feats of strength and skill win him the admiration of the court and the resentment of the jealous Iphitus,



who loses his life in an attempt to kill a lion and thus match one of Hercules' feats. The grief-maddened king holds Hercules responsible for his son's death and orders him to kill the raging Cretan Bull as atonement. He succeeds in this mission and, in the process, locates the missing Jason. The young man returns with Hercules to the court and claims the throne. But Pelias refuses to recognize the claim unless he can produce The Golden Fleece. In the company of the famous Argonauts, Jason and Hercules set out in search of the Fleece. Their voyage is filled with many hair-raising adventures, including a wild experience on the island of the Amazons, which was inhabited by beautiful women warriors. They eventually reach the island of Colchis, where Hercules recovers the Fleece after slaying a giant dragon guarding it. An inscription on the back of the Fleece establishes Jason's right to the throne. Upon their return to the court, Hercules, Jason and the Argonauts are placed under arrest by Pelias to thwart his being dethroned. Aided by Iole, Hercules breaks his bounds, frees his friends and leads them to victory in a furious battle with the king's forces. With Jason installed on the throne, Hercules and Iole set out for a new life of love and adventure.

It was produced by Federico Teti and directed by Pietro Francisci from a screenplay written by himself, Ennio de Concini and Gaio Frattini.

Family.

**"Ask Any Girl" with Shirley MacLaine,  
David Niven and Gig Young**

(MGM, June; time, 101 min.)

A highly amusing romantic comedy that should go over very well with the general run of movie-goers. Photographed in CinemaScope and Metrocolor, and revolving around a worldly small-town girl who comes to New York in search of a career and a husband, the story is endowed with dialogue that is bright and witty, and with situations that are frequently hilarious, keeping one laughing almost constantly. A preview audience in a New York neighborhood theatre responded enthusiastically to the somewhat "whacky" proceedings. Shirley MacLaine gets better with every picture she appears in, and in this case she is delightful as the unsophisticated heroine. Vastly comical portrayals are turned in by David Niven, as her serious-minded employer, who loses his heart to her, and by Gig Young, as Niven's younger playboy brother, whom Miss MacLaine rejects after trying hard to win him. There are plentiful sex situations but they have been handled in a way that is inoffensive. The action moves along at a zestful pace with nary a dull moment. The color photography is exquisite:—

Shirley, an innocent small-town girl, comes to New York in search of a husband and a career. Although her luggage is stolen at the station, she remains cheerful and registers at a hotel for women, where she becomes a roommate of Elisabeth Fraser, Claire Kelly and Dody Heath. She lands a job as a receptionist in a sweater factory owned by Jim Backus, and shortly thereafter becomes romantically involved with Rod Taylor, a wealthy man-about-town, who dates her constantly for about two months. This romance ends abruptly when he lures her to his Connecticut home on the pretense of meeting his family. Following this

"wolfish" experience with Taylor, she loses her job in the factory when she resists Backus' advances. Shirley next applies for a job as a field research worker at an advertising agency headed by Niven. She impresses him as being unsuitable and he rejects her application. Upon leaving the office, she bumps into Young, Niven's younger play-boy brother, who admires her figure and gives her the research job. She falls completely in love with Young but his bevy of beautiful girl-friends leave him little time to date Shirley. Niven becomes sympathetic toward Shirley's plight and, to aid her, starts dating Young's girl-friends to find out exactly what Young cares for in each of them. He then relays this information to Shirley, who applies it to herself. This plan has the desired effect on Young and he soon asks her to marry him, but she rejects the proposal in the realization that she had now fallen in love with Niven. Believing, however, that Niven could not love her, Shirley starts dating Taylor again. Niven, having fallen in love with her, learns that she is en route to Connecticut with Taylor. He rescues her from "a fate worse than death" and makes her his bride.

It was produced by Joe Pasternak and directed by Charles Walters from a screenplay by George Wells, based on the novel by Winifred Wolfe.

Adult fare.

**"King of the Wild Stallions"  
with George Montgomery and Diane Brewster**  
(Allied Artists, April 10; 75 min.)

Photographed in CinemaScope and DeLuxe color, this is a well produced melodrama that should go over well as a supporting feature, for most everyone loves horses and the wild stallion of this piece is a beauty to behold. What pleases one is that, although many cowboys try to catch it, the animal is finally trapped by a 12-year-old boy. Many similar pictures have been produced in the past but this does not detract from the appeal of this one. The action is fast, and the fine color photography adds much to the rugged outdoor scenery:—

Diane Brewster, a young widow, needs \$500 to save her Government grazing permit and her ranch. Emile Meyer, an unscrupulous neighbor who coveted her property, pressures Byron Foulger, the town's money lender, to advance her no money. Edgar Buchanan and George Montgomery, with whom she was in love, are her only friends. Jerry Hartleben, Diane's son, had secretly captured a wild stallion for which Meyer had offered a \$500 reward. Rather than see the lad give up the horse, Montgomery and Buchanan "persuade" Foulger to lend them \$500, but they are waylaid by several of Meyer's henchmen and robbed. On the day of Martha's deadline, her boy delivers the stallion to Meyer and claims the reward. Meyer stalls the payment until after the deadline, enabling him to turn over \$500 to the land agent and to claim Diane's property. The sheriff, however, steps in and proves that the \$500 is the money stolen from Montgomery. A terrific fight follows, with Montgomery whipping Meyer. It ends with Diane's boy keeping the stallion while she and Montgomery set out to face a hopeful future.

It was produced by Ben Schwalb and directed by R. G. Springsteen from a screenplay by Ford Beebe.

Family.

with the heads of distribution. Included among the 12 points were marketing methods, including sales policies and terms; shortage of prints; modernization of clearance; and clearance, runs and availabilities.

These subjects and the reasons for their adoption by ACE were published by all the trade papers and are a matter of public knowledge. Accordingly, the MPAA committee, instead of coming to the meeting to learn what the ACE representatives "have in mind," should have been fully prepared to carry on a thorough discussion of these problems to expedite possible solutions.

The current plight of both exhibition and production-distribution calls for prompt action on the part of all concerned if the motion picture industry is to remain solvent. The meager news that has come out of the first meeting hardly can be considered encouraging for it consists merely of the usual general platitudes about the conferees being constructive and cooperative in their thinking. Be that as it may, the fact remains that the MPAA and ACE committees, at least on the surface, do not seem to be tackling the mounting crisis in the industry with any sense of urgency.

We hope to be proved wrong, but as of now it appears as if the ACE-MPAA meetings are going to follow the pattern of the last arbitration conferences, which were abandoned without any concrete action being taken after numerous meetings between both sides.

### **ALLIED ASKS EXEMPTION FOR ALL THEATRES FROM WAGES AND HOURS BILL**

Although few of its members would be directly affected by the Kennedy Bill, S. 1046, as it now stands, National Allied, through Abram F. Meyers, its general counsel and board chairman, has filed a statement with the Senate Committee on Labor & Public Welfare asking that all motion picture theatres be expressly excluded from the bill.

Under an arrangement with the Clerk, copies of the statement will be supplied to all Committee members. In addition, Allied leaders, especially those residing in states represented on the Committee, will write their Senators requesting that they consider the statement carefully and support the plea for exemption.

This procedure is deemed by Allied to be best calculated to bring the position of the theatre owners before the Senators. Legislative hearings, especially after the first few days, tend to become perfunctory and few of the Committee members attend.

All exhibitors will do well to digest the following salient points of Mr. Myers' statement so that they may join in writing the Committee members and the Senators in general:

Although the \$500,000 grossing limitation in the bill would not directly affect the small exhibitors, Myers points out that the peculiarities of the motion picture business are such that the small exhibitors ultimately will be as adversely affected as the larger theatres included in the coverage, even more so, by reason of the fact that the current curtailment of production, which is mainly the result of TV competition, may decline to a disastrous low point if there is any impairment of the ability of any class of theatres to

pay the film rentals necessary to support an adequate film supply. He points out that the first to suffer will be the smaller theatres, which require more changes than the larger theatres, and as more and more small theatres fade from the scene and the bigger fellows are called upon to supply film producers with the necessary revenue without help from the smaller fellows, they, too, will sink under the load.

Pointing out that theatres are not within the declaration of policy contained in the Fair Labor Standards Act. and that the Kennedy Bill does not change that declaration, Myers states that the basic declaration is inappropriate to theatres because labor conditions existing therein—

(1) Cannot spread through the channels of commerce to affect labor conditions among the workers of the several states.

(2) Cannot burden commerce or the free flow of goods in commerce.

(3) Do not constitute and unfair method of competition.

(4) Have not led to labor disputes burdening or obstructing commerce. (Such disputes, when they have arisen, have involved projectionists and others who are paid much in excess of the proposed minimum of \$1.25 an hour.)

(5) Do not interfere with the orderly and fair marketing of goods in commerce.

After a thorough explanation of the above contentions, Myers has this to say under the sub-heading, "A Human Problem":

"We ask the Committee in considering this plea for the specific exemption of theatres from S. 1046 to give heed to the human aspects of the problem involved.

"The great majority of indoor theatres and all of the drive-ins operate only a few hours a day. The downtown theatres in metropolitan areas are about the only ones that operate in the daytime any more. The movie matinee is virtually a thing of the past. Therefore, the vast majority of theatre employees are part time workers. They consist, in large part, of (1) Part-time boys and girls who, after school hours, perform the inexacting duties of ushers; (2) elderly persons in retirement seeking to add to their meager pensions or other income by performing such light tasks as cashiers and doormen; (3) partially disabled persons and persons with other part-time jobs.

"Several times a year we are urged to give employment to physically handicapped and over-aged persons. I do not know how much credit the theatres are entitled to for their contributions in that behalf. The extreme depression of the business has forced part-time employment and the hiring of youthful and elderly persons. However it came about, the requests from various sources to afford such people an opportunity to supplement slender household budgets convinces us we are acting in the public interest.

"It must be borne in mind that employees of the kind we are discussing are unable to compete for standard employments at standard wages. What the theatres do is to afford them employment consistent with their age and physical capacity. The opportunity which these dependent persons are given and enjoy should not be jeopardized by measures for elevating the standards of standard employees who compete with one another in competitive markets."



Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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Published Weekly by  
 Harrison's Reports, Inc.,  
 Publisher

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Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, MAY 23, 1959

No. 21

## A SINCERE BUT WEAK APPEAL

Discussing the state of the industry in an address delivered last Wednesday in Atlanta before the joint convention of the Alabama Theatres Association and the Motion Picture Theatre Owners and Operators of Georgia, George G. Kerasotes, president of the Theatre Owners of America, stated that one of the basic problems is the preservation of the small theatres.

"Despite what some self-appointed spokesmen say," declared Kerasotes, "this industry cannot survive and prosper with only 4,000 or 5,000 big city and big grossing houses. The small theatre in the small town is essential in preserving the movie habit. And there are more small theatres, and more population in the rural areas, than there are big theatres and people in big cities."

To help preserve the small theatres, Kerasotes suggested that there must be a "reassessment" of the method of serving them—a method "that would eliminate the high overhead costs of the distributors in physically handling these small accounts, and one that would make product available at an early date to small theatres at rental terms enabling the small theatre to survive."

"This," he added, "requires acceptance of a new premise by both distribution and exhibition."

"1. Distribution must accept the fact that the same rental formula for first runs and bigger subsequent runs, can't apply to the small theatre. I am not suggesting subsidizing small theatres through token rentals—I mean distribution must accept—in order to preserve its outlets and the movie habit—a reasonable, equitable rental from the small theatre, based on its grossing ability."

"2. The small theatre must feel that it is better to play a new picture while it is new, at higher but reasonable rental, than to wait months or even a year in order to play the picture at a flat rental, when its momentum has been lost."

"Specifically, I ask that distribution furnish pictures to small theatres so that a film grossing \$500 or less will be sold at a fair, flat rental. On such terms, I feel, any aggressive small town exhibitor should be able to make a small profit and stay in business."

There can be no question that the preservation of the small theatre is of the utmost importance to the preservation of the industry as a whole.

As to Kerasotes' belief that there must be a "reassessment" of the method of serving small theatres, the suggestions he makes about the "acceptance of a new premise by both distribution and exhibition" are sound in a general sort of way but do not deal with the meat of the problems that face the small operator.

The small theatres need more than reasonable film rentals if they are to survive. Their basic troubles stem from the discriminations practiced against them by film companies that no longer deliver their top-grossing pictures on general release, in the sequence of their runs, with only reasonable clearance between runs.

As soon as a picture proves itself to be a top box-office attraction, the distributors invariably confine its exhibition to a limited number of favored theatres in large cities for extended runs at increased admission prices, and these showings are followed by "special engagements" in arbitrarily selected subsequent-run theatres, also for extended runs and increased admissions. By the time the picture filters down to the small theatres, it is not only considered "old" by the movie-goers but has also been "milked dry" of potential patronage.

If the small theatres are to survive, mere appeals to distribution for fair and equitable film rentals are not enough. What is needed is positive action against distribu-

tion's marketing policies and practices, many of which are violative of the anti-trust laws and of the decrees handed down by the Courts.

This kind of positive action is being followed by National Allied through its "white paper" campaign, which condemns the Department of Justice for failing to properly interpret and enforce the injunctions of the decrees, and which seeks public and Congressional support to compel the Department to do its duty.

Kerasotes is to be commended, of course, for the appeal he has made in behalf of the small theatre operators, but experience through the years has proved that such appeals usually fall on deaf ears and have never been productive of the necessary relief.

Militant action seems to be the only way by which corrective measures can be attained.

## MYERS ANALYZES TOLL-TV BILLS

(Editor's Note: A thorough analysis of the Toll-TV bills introduced by Representative Oren Harris, and of the value of a letter-writing campaign in support of these bills, is contained in the following bulletin issued this week by Abram F. Myers, general counsel and board chairman of National Allied. Because of the importance of this subject, as well as the keen exhibitor interest in Mr. Myers' views and opinions, the complete text of the bulletin is herewith reproduced.)

### Truth About Toll-TV Legislation<sup>1</sup>

Philip F. Harling, as Co-Chairman and Treasurer of the Joint Committee on Toll-TV, recently issued a report which was featured by some trade papers. It has just come to my attention that portions of that report are being sent to all Area Co-Chairmen of American Congress of Exhibitors by Merlin Lewis, Administrative Secretary of ACE, although the joint Committee is not a part of that organization. In the circulated portion of his report Harling calls for an intensive letter-writing campaign in support of the Harris Bill, H.J.R. 130 and H.R. 6245. Lewis in ACE Bulletin No. 3, transmitting the report says—"We hope that you will disseminate this report among local theatre owners and solicit their support in petitioning Congress."

Harling describes the Harris measures as follows:

"A new Bill, House Resolution (sic) 6245, has just been introduced by Rep. Oren Harris, Chairman of the House Interstate Commerce Committee, placing Cable-TV in the same category as Broadcast Pay-TV. This new bill has all the good elements of House Joint Resolution 130, previously introduced by Rep. Harris to bar all forms of Toll-TV, whether by air or cable." (Italic added)

It is not the purpose of this bulletin to enter into controversy with Mr. Harling nor to oppose the writing of letters in support of the Harris Bills by any exhibitors choosing to do so. The purpose merely is to provide Allied members with some of the background of the bills and to inform them what the measures actually provide, so they may act advisedly.

### House Joint Resolution No. 130<sup>2</sup>

Exhibitors should clearly understand that H.J.R. 130 in itself is not designed "to bar all forms of Toll-TV, whether

<sup>1</sup> The Harris Bills were on the agenda for the special board meeting but were not reached. Since then portions of Harling's report have been circulated in Allied territories through ACE. This makes it necessary for the General Counsel to explain those bills to Allied members.

<sup>2</sup> Joint Resolutions like Bills must pass both houses. Resolutions are used when Congress wishes to record its views on some matter pending in the Executive Department. Bills are used when Congress desires to enact new legislation.

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## MYERS ANALYZES TOLL-TV BILLS

(Continued from back page)

practicable and imminent, and wishes to throw up as many roadblocks as possible against it, may want to support H.R. 6245. The reasons why certain representatives of Allied formerly active on the Joint Committee felt that pay-TV by cable should not be opposed are summarized under the next heading.

### Where Allied and TOA Differed

The Joint Committee operated harmoniously and effectively for several years upon the theory that their goal was the prevention of pay television through use of the airways. That seemed to be agreed to because (1) the F.C.C. could lawfully refuse to license, and Congress could absolutely prohibit the use of the airways by broadcasters charging the public a fee for their programs; (2) cable-TV did not seem a great menace, for many reasons, including those which led to the failure of the Bartlesville experiment;<sup>4</sup> (3) the Allied men felt that to oppose pays-TV by wire would lead to embarrassment inasmuch as many exhibitors (including some represented in the Joint Committee) had been piping prize fights into their theatres and it seemed an untenable position for them to oppose piping programs into the homes; and (4) the prohibiting of toll-TV by wire involved constitutional questions so grave that it seemed unwise to endanger our stand against the greater menace by coupling the two together.

There was complete unanimity on this point when the Joint Committee filed its brief with the Federal Communications Commission. On page 2 of that brief it said:

"The Joint Committee does not urge that subscription television per se, is inevitably against the public interest. For example, it is conceivable that a subscription television proposal to use existing common carrier facilities, in a closed circuit type of operations, would supplement rather than supplant existing televisoin services and might, therefore, reasonably be found to be in the public interest."<sup>5</sup>

No good end will be served by tracing the steps which led to the retirement from the Joint Committee of certain Allied representatives. Their views were and are those summarized above which, in the early stages, were shared by all Committee members. Questions of constitutional law usually are not for laymen and are mainly of concern to lawyers who might have to deal with them before Congressional Committees or in Court. We believe, nevertheless, that all Allied members will appreciate the difficulty in sustaining a law or regulation which attempts—

1. To prohibit or regulate the transmission of programs by wire wholly within a single state; or
2. To prohibit the transmission by a common carrier, even in interstate commerce, of programs not in themselves unlawful.

### The Proper Forum for Such Discussions

In approving the organization and program of ACE the (Allied) board of directors attached certain reservations. It reaffirmed its uncompromising opposition to subscription television. "It feels, however," the statement continues, "that the extension of the program called for in the ACE agenda<sup>6</sup> requires further study from both the legal and public relations aspects." With respect to new matters, and matters inconsistent with Allied's policies, the board said that they "should be tested in the crucibles of the established national and regional associations and resolved with regard to the needs and desires of the members." At another point the board said: "ACE should avail itself of the services and facilities of the existing trade associations as far as possible."

It is suggested that this proposed letter-writing campaign is quite appropriate for consideration by the regional Allied associations. They are the proper crucibles for testing such proposals. With so many such campaigns afoot (White Paper, Wages & Hour Law, etc.) some leaders and members may conclude that it is not advisable to dissipate their influence by adding this one to the list. Exhibitors and leaders in marketing areas eligible for toll-TV tests may want to consider whether it would not be better to hold their fire for the present and save ammunition for opposing the selection of their area later. And all may want to consider, on the basis of the information contained herein, whether any letter-writing now can benefit them and whether the big challenge won't come when any tests that may

be made are completed. The whole subject then will be wide-open again and perhaps a new Joint Committee working as a team can function effectively.

(signed) ABRAM F. MYERS

<sup>4</sup> Among others, equipment and operating costs incident to supplying programs in the homes are vastly in excess of those required for pay television by air.

<sup>5</sup> This brief was drafted and filed by Marcus Cohn, Esq., who was then and still is Counsel for the Joint Committee.

<sup>6</sup> That is, to include opposition to toll-TV by wire.

## "Middle of the Night" with Fredric March, Kim Novak and Glenda Farrell

(Columbia, July; time, 118 min.)

Interesting and impressive dramatic fare is offered in this screen version of Paddy Chayefsky's Broadway stage hit of the same name. Like most of his works, this one has a down-to-earth flavor in that it deals with characters who are recognizable and true to life. In this instance the story revolves around a well-to-do, 56-year-old New York garment manufacturer, a widower, who falls in love with his 24-year-old secretary, an unhappy divorcee. The story's dramatic power stems from the emotional torture the aged hero suffers from inner doubts over the romance, from pangs of jealousy concerning his young sweetheart's ex-husband, and from the reaction of friends and relatives who frown on their love, not only because of the great difference in their ages, but also because of selfish motives. It is not what one can call a happy story, for the problems that confront the May-December couple are tense and heartbreaking, but there are good light touches of humor here and there to relieve the somberness of the whole. The acting of the entire cast is excellent, with Fredric March eloquent in the role of the aged lover. Kim Novak turns in the best performance of her career as the distressed divorcee who is genuinely drawn to March because of his basic kindness and honesty. The actual New York backgrounds, particularly the scenes in a typical garment factory, give the proceedings a realistic atmosphere. The photography is fine:—

March, co-owner of a garment firm with Albert Dekker, is a lonely widower who lives with Edith Meiser, his dominating spinster sister. One of the firm's secretaries is Kim, a lovely girl left confused and frightened by her recent divorce from Lee Phillips, a shallow jazz musician. She receives a little companionship from Glenda Farrell, her mother, and Jan Norris, her younger sister, with whom she lives in a tenement flat. One day, while deeply depressed, she confides her troubles to March, who shows her the warmth and understanding she lacked in both her marriage and her home life. As a result, the two are drawn together and fall deeply in love after a few dates. They find that a secret affair is an involved and difficult relationship and decide to marry. Both, however, meet up with firm opposition from their respective families. Although they base their opposition on the age differential, the members of both families are motivated by selfish reasons. March and Kim reject the opposition and become engaged, but the romance begins to suffer when March finds himself tormented by inner doubts and jealousies. One night, after a quarrel with March, Kim returns home and finds her ex-husband waiting for her. In her depressed mood, he finds it relatively simple to get her to submit to him. On the following day, Kim meets March and admits that she had submitted to Phillips, her purpose being to assure March that her ex-husband no longer held a physical attraction for her. March reacts violently to this disclosure and breaks their engagement. Later that morning, he learns that Dekker, his partner, victim of an unhappy marriage of many years, had attempted suicide. This happening brings March to the realization that love, no matter how much torment it gives one, is what makes life worth living. He rushes to Kim and effects a reconciliation with the willing girl.

It was produced by George Justin and directed by Delbert Mann from a screenplay by Paddy Chayefsky. Adult fare.

## "Woman Obsessed" with Susan Hayward and Stephen Boyd

(20th Century-Fox, May; time, 102 min.)

A fairly good outdoor melodrama. Set in the present-day near-wilderness of Northwest Canada, and photographed in CinemaScope and DeLuxe color, the story centers around



the trials and tribulations of a young widow who finds some measure of happiness when she falls in love and marries her crude but well-meaning hired hand, only to have her feelings turn to hate and fear as a result of her little son's antagonism toward his new step-father. There is nothing unusual about the story but it moves along at a steady pace and its mixture of human interest, romance, misunderstandings and forgiveness is presented in a way that holds one's attention from start to finish. Susan Hayward turns in one of her better performances as the young widow who is left alone to battle the hazards of life in the Canadian backwoods and who is so obsessed with her little son's welfare that she is blinded to the good qualities of her well-intentioned husband, played most competently by Stephen Boyd. The color photography is first-rate:—

Widowed when Arthur Franz, her husband, is killed in a forest fire, Susan finds it difficult to run their farm alone and hires Boyd to do the heavy chores. Dennis Holmes, her 7-year-old son, takes a liking to Boyd, who remains shy and respectful toward Susan. The relationship between the two becomes more personal after he saves her and Dennis from freezing to death in a blizzard. In due time she accepts his marriage proposal with Dennis' approval. This new relationship upsets the boy, however, and he becomes antagonistic toward Boyd, despite the latter's efforts to win him over. One night a mountain lion attacks a doe and, ignoring the boy's protests, Boyd shoots the wounded animal to put it out of its misery. He then compels Dennis to watch him dress the doe out and the frightened child faints at the sight of blood. Susan rushes to the boy's aid and slaps Boyd for calling him cowardly. From then on relations between Susan and Dennis on one side, and Boyd on the other, deteriorate rapidly, despite his efforts to patch things up. One night she bars him from her bedroom and he forces his way in. She becomes pregnant but keeps the news from Boyd because she considered the child conceived in hate and fear. While searching for Dennis during a violent storm, Susan falls and realizes that she is in the throes of a miscarriage. Boyd rushes to her side and by dint of super-human effort carries her to a distant settlement in time for doctor Theodore Bikel to save her life. Although weakened himself, Boyd, against the doctor's orders, goes back to search for Dennis. The vindictive boy tricks Boyd into stepping into a treacherous quagmire but at the last minute helps to save him from sinking into the mud. The two become fast friends. Meanwhile, Susan gains a new appreciation of Boyd as a result of a talk with Bikel, and upon returning home she embraces him and begs his forgiveness.

It was produced by Sydney Boehm and directed by Henry Hathaway from a screenplay by the producer, based on the novel by John Mantley.

Family.

### **"The Mysterians" with an all-Japanese cast** (MGM, June; time, 85 min.)

...From the production point of view, this Japanese-made science-fiction thriller, which is enhanced by CinemaScope and Eastman color, is far better than most American-made pictures of its type. The story itself is a rather routine, fantastic tale about super-intelligent beings from a distant planet who invade the Earth and want to inter-marry with Earth women because their race is dying out. Although the story idea offers little that is novel, the action holds one's interest well mainly because of the imaginative settings, the elaborate space ship used by the invaders along with its many electronic gadgets, and the very good special effects by which catastrophic scenes of destruction are depicted while the invaders and the Earthians battle each other with all sorts of weapons. The action is for the most part so fascinating and exciting that the science-fiction fans probably will not mind the fact that the cast is all-Japanese and that the dialogue is dubbed:—

When a resort town in Japan is destroyed by a strange forest fire and landslide, scientists rush to the scene and find the ground highly radioactive. They suddenly find themselves confronted by a 100-foot metal sheathed monster, which wreaks great havoc with death-dealing rays before it is finally destroyed. Shortly thereafter, an enormous dome rises from the ground and a voice bids several of the scientists to enter for negotiations. They do so, after being assured that they will not be harmed, and find themselves confronted by weird creatures who are identified

by their leader as Mysterians, inhabitants of a distant planet. The leader explains that they want a tiny spot of land on Earth for scientific study, and that they want to inter-marry with Earth women. The Mysterians threaten to destroy the Earth with hydrogen bombs unless their demands are met. Top scientists of the United Nations meet in emergency session and decide to resist the demands. Every conceivable weapon is used to destroy the dome but they prove ineffective. Meanwhile, the Mysterians attack with death-dealing rays. Through an ingenious device that reflects the rays back at the Mysterians, the scientists gain the upper hand and begin to crack up the dome. Most of the Mysterians die while the survivors escape back to their plant in flying saucers.

It was produced by Tomoyuki Tanaka and directed by Inoshiro Honda from a screenplay by Jojiro Okami.

Family.

### **"A Hole in the Head" with Frank Sinatra, Edward G. Robinson and Eleanor Parker**

(United Artists, July; time, 120 min.)

Producer-director Frank Capra has fashioned a highly entertaining comedy-drama in this screen version of the Broadway stage success of the same name. Photographed in CinemaScope and DeLuxe color, and set against glamorous Miami Beach backgrounds, the picture should go over very well with all types of audiences, for the story is filled with colorful characters and is a skillful blend of comedy, human interest, drama and romance. Frank Sinatra is most effective as a likeable but improvident young widower, a sort of impractical dreamer who is constantly in financial difficulties and who is faced with the problem of bringing up his young son. A vastly comical characterization is turned in by Edward G. Robinson as Sinatra's prosperous brother, a griping New York clothing store owner who is constantly called upon to come to Sinatra's financial rescue and who comes through with aid even though he looks upon the latter as a ne'er-do-well. The accent is on the comedy and many of the situations are hilariously funny, but these are balanced by a number of poignant scenes that are genuinely touching and dramatic. Eddie Hodges, as Sinatra's appealing boy; Thelma Ritter, as Robinson's understanding wife; Eleanor Parker, as an attractive but lonely widow who becomes involved with Sinatra as a result of Miss Ritter's matchmaking efforts; Carolyn Jones, as Sinatra's sexy, madcap girl-friend; and Keenan Wynn, as his wealthy, loud-mouth pal, are among the others in the fine cast who make this a thoroughly enjoyable entertainment. The color photography is superb:—

Sinatra, owner of a small Miami Beach hotel, is about to lose it by foreclosure. To obtain the needed funds, he manages to trick Robinson and Thelma into flying to Miami by suggesting that his little son is ill. Robinson sees through Sinatra's trickery when he reaches the hotel and turns down his plea for financial aid. Thelma, however, makes a deal with Robinson whereby he agrees to stake Sinatra to a small business if he will meet and marry Eleanor, a respectable widow friend of Thelma's, who might possibly endow him with a sense of responsibility. Sinatra does meet her and they are attracted to each other even though Robinson's blunt, undiplomatic references to a possible marriage embarrasses all concerned. Meanwhile, Sinatra sells his car in an effort to appear prosperous when he meets Keenan Wynn, his old buddy and free-spending playboy, from whom he hoped to get financial help. Sinatra joins him at the dog races and makes enough money on the first race to save his hotel, but he loses it all in the next race when he attempts to match Wynn's scale of betting. The latter sees through his phony front and drops him. Plunged in gloom, Sinatra returns to his hotel, admits that he made a mess of things and decides that it will be best for little Eddie to return to New York with Thelma and Robinson. The youngster objects and Sinatra slaps him to make sure that he will go. The heartbroken Sinatra watches from a distance as the lad departs for the airport with his aunt and uncle, but within minutes the taxicab returns and the boy rushes back into his joyful dad's waiting arms. Eleanor invites the two to dinner at her apartment, and a beaming Thelma and Robinson feel confident that all will turn out well for them.

It was produced and directed by Frank Capra from a screenplay by Arnold Schulman, based on his own play.

Family.



by air or cable." It is only a temporary bar until technical tests are made and new enabling legislation is passed. This is made plain by its title—

"A Resolution to prohibit, except for technical tests, pay television operations by radio or wire until specifically authorized and regulated by Federal Law."

The resolution has a long preamble which recites, in substance, that television programs now available have become highly commercialized and their adequacy as regards both quality and variety has been questioned; that the promoters of pay television hold out a promise of improving present television programs through the inauguration of pay television by radio or wire; that notwithstanding such promises it is the sense of Congress that pay television poses a grave risk to the public interest "in the absence of Federal law providing for regulation . . ."

Many lawyers, including the undersigned, have held the view that subscription television is not broadcasting within the basic Federal Communications Act and that, therefore, the F.C.C. is without power to take any action in respect of it. In other words, it was believed that there could be no toll-TV in the absence of legislation specifically authorizing it. H.J.R. 130 impliedly recognizes that the Commission has power to authorize toll-TV and limits the exercise of that power, for the time being, to authorizing technical tests.

Section 2 is the key to the Resolution. It provides that the F.C.C. may by regulation authorize the carrying on, for limited periods only, of test operations. The limitations placed on the granting of test licenses are only two in number and very broad. They are (1) that tests shall not be carried on with respect to any particular system by more than one person in more than one area and (2) that no person shall carry on such tests with respect to more than one system of pay television.

This is a far cry from the total ban which the Joint Committee sought during the first four years of its existence. It shows that while Mr. Harris still trumpets his opposition to toll-TV, he has yielded to the pressure exerted by the promoters of toll-TV and the national magazines gazing greedily at the huge sums spent on television advertising. Their well-publicized slogans have been, "give toll-TV a chance" and "let the American people try it and decide for themselves."

Here is what Mr. Harris told his colleagues in the House of Representatives:

"I have been opposed to pay television but I cannot take a position as opposing tests for new uses of communications media in this day and age when new scientific discoveries are made daily affecting the lives of our people."<sup>8</sup>

In view of the F.C.C.'s third Report, which will be explained, H.J.R. 130 is largely academic and it is doubtful if Mr. Harris will seek its adoption by the House. In the speech already cited he said:

"I have introduced this new bill (H.R. 6245) because the adoption by the Federal Communications Commission of its Third Report on March 23 . . . have outdated in some respects House Joint Resolution 130 which I introduced on January 12, 1959." (P. 5101.)

In order to fully understand the Harris Bills one must also know something of the F.C.C.'s Third Report on Subscription Television (Docket No. 11279) which sets forth in detail the Commission's regulations governing technical tests of toll-TV. This report is of prime importance to exhibitors located in areas designed as eligible for such tests (hereinafter listed).

#### Federal Communication Commission's Third Report

The chronology should be borne in mind. The Third Report was adopted March 23 and released the following day. This was more than two months after Mr. Harris introduced H.J.R. 130. It obviously was drafted and adopted to conform to the resolution. Its issuance was accompanied by newspaper stories (never contradicted) that the regulations governing toll-TV tests were worked out in consultation with the House Interstate Commerce Committee. As a result, the view prevails in Washington that the resolution is a dead letter. Its sponsors concede it is not needed to authorize the F.C.C. to license pay-TV tests by air. The limitations on such tests therein provided are not as stringent as those adopted by the Commission itself. And despite references therein to pay television "by radio or wire" (sic) it can have no possible bearing on pay television by wire

as Mr. Harris now concedes and as we shall hereafter see.

"The Third Report relates only to pay television by air and in it the Commission declares that it will limit tests to stations in cities with at least four commercial television services (including the applicant's station). The eligible areas have been identified as Chicago, Dallas-Fort Worth, Denver, Fresno-Tulare, Harrisburg-Lancaster-Lebanon-Reading-York, Hartford-New Britain-New Haven-Springfield-Waterbury, Miami-Fort Lauderdale, Milwaukee, Minneapolis-St. Paul, New York, Philadelphia-Camden-Wilmington, Phoenix-Mesa, Portland-Vancouver, St. Louis, San Antonio, San Francisco-Oakland, Seattle-Tacoma, Washington, D.C. and Wilkes-Barre-Scranton.

Each subscription television system will be restricted to a trial in no more than one market. This office has heard of only these systems: Phonevision, Skiatron, Telemeter, Bi-Traun and Teleglobe, but others may appear. Thus for the time being it is unlikely that more than five of the above listed areas will be the scene of pay television tests.

Authorization granted under the Third Report will permit trial operations for three years from the date the transmission of subscription programs commences.

An onerous provision of the Third Report which may deter all but the strongest owners of pay-TV systems from making tests is the provision that the public shall not be called upon to purchase any special receiving equipment. In other words, the promoters must bear the cost of installing their facilities in the homes.

These limitations are about as rigid as exhibitors could hope for if tests are to be made and the fight to prevent that apparently has been lost. Despite some mighty publicity blasts claiming that the introduction of the Harris Bills and issuance of the Third Report represent victories for the exhibitors, the fight to save the free airways from private exploitation via toll-TV has been lost for the time being. The Harris Bill and the Third Report all contemplate that if the tests are successful then legislation and regulation for permanent toll-TV will be in order.

What can be done to head off the tests? Obviously the Harris Bills won't accomplish that. They both provide for such tests. Will the passage of those bills discourage such tests by making the conditions more onerous? We have already seen that H.J.R. 130 is not as restrictive as the Third Report. The same is true of H.R. 6245.

#### House of Representatives Bill No. 6245

H.R. 6245 is entitled "A Bill relating to pay television operations by wire."

It marks a belated recognition by Representative Harris that the references to pay television by wire in H.J.R. 130 were meaningless because under the basic Communications Act the F.C.C. has no power to authorize or regulate tests of pay television by wire. This is not said in derogation of Mr. Harris, who is a very able Congressman. He himself acknowledges the point in the speech above adverted to. At page 5101 he said:

"The Third Report adopted by the Federal Communications Commission on March 23, 1959, was issued under the authority granted to the Commission by the Communications Act of 1934. . . .

"The act does not grant to the Commission comparable authority with regard to wire communications."

The sole virtue that can be claimed for H.R. 6245 is that it seeks to prohibit pay television by wire until after tests are made and regulations are prescribed. While it is not as specific in its provisions as H.J.R. 130, it is assumed that the Commission, acting under the authority thus conferred on it, would adopt regulations for wire toll-TV similar to those prescribed in the Third Report for pay television by air.

Because the Government has plenary power over the airways questions of interstate and intrastate commerce do not arise. Broadcast signals cannot be confined by state boundaries. H.R. 6245 would bring within the regulatory power of the Commission pay television by wire even if the transmission and reception of the programs occur within a single state. This projection of the Federal jurisdiction into the states evidently is aimed at cable theatre operations similar to those conducted in Bartlesville.

Any exhibitor who feels that pay television by wire is

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<sup>8</sup> Cong. Rec. April 10, pp. 5100-2.



# IN TWO SECTIONS—SECTION TWO

# HARRISON'S REPORTS

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5904 Arson for Hire—Brodie-Thomas	Mar. 1
5657 Friendly Persuasion—reissue	Mar. 12
5905 Al Capone—Steiger-Spain	Apr. 5
5911 King of the Wild Stallions— Montgomery-Brewster (C'Scope)	May 17
5909 Beatsville, U.S.A.—Kathleen Crowley	June 28
5910 Speed Crazy—Halsey-Lime	June 28
The Big Circus—Mature-Fleming	July 5
5907 Battle Flame—Brady-Edwards	July 26
Surrender-Hell!—Cabot-Andes	July 26
The Bat—Price-Moorehead	Aug. 9
Face of Fire—Whitmore-Mitchell	Aug. 9
5913 Beyond the Place—Johnson-Miles	Sept. 6
Calling North Pole—Jergens-Adams	Sept. 20

### American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

312 Night of the Blood Beast—Emmet-Greene	Aug. 6
311 She-Gods of Shark Reef—Durant-Montell	Aug. 6
313 Screaming Skull—Nicol-Weber	Aug. 13
216 Terror from the Year 5,000—Costello-Holden	Aug. 13

308 The Spider—Kemmer-Kenny	Oct. 31
314 The Brain Eaters—Nelson-Frost	Oct. 31
315 Paratroop Command—Bakalyn-Hogan	Dec. 31
316 Submarine Seahawk—Bently-Halsey	Dec. 31
317 Tank Commandos—Campo Lawrence	Mar. 11
318 Operation Dames—Meyer-Henderson	Mar. 11
319 The Roadracers—Lawrence Fraser	Apr. 1
320 Daddy-O—Contino-Giles	Apr. 1
321 Horrors of the Black Museum— Gough-Curnow (C'Scope)	May
323 The Headless Ghost—Lyon-Rose (C'Scope)	May

### Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

White Wilderness—Truc-Life Adventure	Sept.
Tonka—Mineo-Carcy	Dec.
The Shaggy Dog—MacMurray-Hagen	Apr.
Sleeping Beauty—Cartoon feature	July
Darby O'Gill and the Little People—Munro-Sharpe	July
The Big Fisherman—Keel-Kohner	Aug.
Third Man on the Mountain—Rennie-MacArthur	Oct.
The Jungle Cat—True-Life Adventure	Dec.

### Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

310 Me and the Colonel—Kaye-Jurgens	Oct.
314 Apache Territory—Calhoun-Bates	Oct.
315 Kill Her Gently—British cast	Oct.
316 The Last Hurrah—Tracy-Foster	Nov.
318 Tarawa Beachhead—Mathews-Adams	Nov.
317 Murder Reported—Carpenter-Stribling	Nov.
320 The 7th Voyage of Sinbad—Matthews-Grant	Dec.
321 The Man Inside—Palance-Ekberg (C'Scope)	Dec.
324 Senior Prom—Corey-Hampton	Jan.
322 Murder by Contract—Vince Edwards	Jan.
319 Bell, Book and Candle—Novak-Stewart	Jan.
323 Good Day for a Hanging—MacMurray-Hayes	Jan.
326 Ride Lonesome—Scott-Steele (C'Scope)	Feb.
327 Gideon of Scotland Yard—Hawkins-Foster	Feb.
328 City of Fear—Vince Edwards	Feb.
329 The Two-Headed Spy—Hawkins-Scala	Mar.
330 Forbidden Island—Hall Adams	Mar.
331 Gunmen from Laredo—Knapp-Davi	Mar.
332 Gidget—Dee-Darren (C'Scope)	Apr.
333 Bandit of Zhobe—Mature-Aubrey (C'Scope)	Apr.
334 Juke Box Rhythm—Morrow-Jones	Apr.
337 The Young Land—Wayne-Craig	May
338 Face of a Fugitive—MacMurray-McCarthy	May
339 Hey Boy! Hey Girl!—Prima-Smith	May
Man in the Saddle—reissue	May
Santa Fe—reissue	May
342 Verboten!—Best-Cummings	May
It Happened to Jane—Day-Lemmon-Kovacs	June
The H-Man—Japanese cast	June
The Woman Eater—Coulouris-Day	June
230 The Bridge on the River Kwai— Holden-Guinness (C'Scope)	Special

(Ed. Note: "On the Waterfront" and "The Caine Mutiny," listed as April reissues in the previous index, have been withdrawn.)

### Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

901 Cat On a Hot Tin Roof—Taylor-Newman	Sept.
902 Dunkirk—all-British-cast	Sept.
903 Torpedo Run—Borgnine-Ford (C'Scope)	Oct.
904 The Decks Ran Red—Mason-Dandridge	Oct.
905 Party Girl—Charisse-Taylor-Cobb	Nov.
906 The Tunnel of Love—Day-Widmark	Nov.
907 Tom Thumb—Tamblyn-Young	Dec.
908 Some Came Running— Sinatra-Martin-MacLaine (C'Scope)	Dec.
909 The Doctor's Dilemma—Caron-Bogarde	Jan.
911 Night of the Quarter Moon— London-Barrymore (C'Scope)	Feb.

910 The Journey—Kerr-Brynnner .....Feb.  
 915 The First Man Into Space—Thompson-Landi ...Feb.  
 912 The Mating Game—Reynolds-Randall (C'Scope) Mar.  
 913 Nowhere to Go—Nader-Smith .....Mar.  
 919 Count Your Blessings—  
 Kerr-Brazzi-Chevalier (C'Scope) .....Apr.  
 914 Green Mansions—Hepburn-Perkins (C'Scope) ..Apr.  
 917 The World, the Flesh and the Devil—  
 Belafonte-Stevens-Ferrer (C'Scope) .....May  
 918 Watusi—Montgomery-Elg .....May  
 The Mysterians—Japanese-made .....June  
 The Angry Hills—Mitchum-Mueller (C'Scope) June  
 916 Ask Any Girl—  
 Niven-MacLaine-Young (C'Scope) .....June  
 North by Northwest—Grant-Saint-Mason .....July  
 The Beat Generation—  
 Cochran-Van Doren (C'Scope) .....July  
 The Big Operator—Rooney-Cochran-VanDoren Aug.  
 The Scapegoat—Alec Guinness .....Aug.  
 Tarzan, The Ape Man—Denny Miller .....Sept.  
 For the First Time—Mario Lanza .....Sept.

### Paramount Features

(1501 Broadway, New York 18, N. Y.)

#### 1957-58

5803 The Party Crashers—Stevens-Driscoll .....Sept.  
 5804 As Young as We Are—Harland-Scott.....Sept.  
 5801 The Blob!—McQueen-Corseaut .....Oct.  
 5802 I Married a Monster from Outer Space—  
 Tryon-Talbot .....Oct.  
 5805 When Hell Broke Loose—Bronson-Jaekel ...Nov.  
 5806 Housboat—Grant-Loren .....Nov.  
 5807 The Hot Angel—Loughrey-Kemmer.....Dec.  
 5808 The Geisha Boy—Lewis-Macdonald.....Dec.  
 5809 Buccaneer—Brynnner-Heston-Bloom .....Jan.  
 5810 Tokyo After Dark—Long-McCarthy .....Jan.  
 5811 The Trap—Widmark-Louise .....Feb.  
 5812 The Young Captives—Marlo-Patten .....Feb.  
 5813 The Black Orchid—Loren-Quinn .....Mar.  
 R5815 A Place in the Sun—reissue .....Mar.  
 R5816 Stalag 17—reissue .....Mar.  
 R5819 Shane—reissue .....Apr.  
 5814 Tempest—Heflin-Mangano-Lindfors .....Apr.  
 5817 Thunder in the Sun—Chandler-Hayward ....May  
 5818 The Hangman—Taylor-Louise .....June  
 R5824 Loving You—reissue .....June  
 R5825 King Creole—reissue .....June  
 5822 Tarzan's Greatest Adventure—Gordon Scott ..June  
 5820 Don't Give Up the Ship—Lewis-Merrill .....July  
 5821 Last Train from Gun Hill—  
 Douglas-Quinn-Jones .....July  
 5823 The Five Pennies—Kaye-Bel Geddes .....Aug.  
 5822 But Not for Me—Gable-Baker .....not set

### Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

#### 1958

830-0 A Certain Smile—Brazzi-Fontaine (C'Scope) ..Aug.  
 820-1 RX Murder—Jason-Goring (C'Scope) .....Aug.  
 818-5 Flaming Frontier—Bennett-Davis (Regalscope) .Aug.  
 831-8 The Fiend Who Walked the West—  
 O'Brian-Evans (C'Scope) .....Aug.  
 833-4 The Hunters—  
 Mitchum-Wagner-Britt (C'Scope) .....Sept.  
 832-6 Harry Black and the Tiger—  
 Granger-Rush (C'Scope) .....Sept.  
 834-2 Villa!—Romero-Keith-Dean (C'Scope) .....Oct.  
 835-9 The Barbarian and the Geisha—  
 John Wayne (C'Scope) .....Oct.  
 837-5 In Love and War—Wagner-Wynter (C'Scope) Nov.  
 839-1 Mardi Gras—Boone-Sands-Crosby (C'Scope) Nov.  
 841-7 A Nice Little Bank that Should be Robbed—  
 Rooney-Ewell (C'Scope) .....Dec.  
 843-3 Frontier Gun—Agar-MacLaine (Regalscope) .Dec.  
 842-5 The Roots of Heaven—  
 Howard-Greco-Flynn (C'Scope) .....Dec.

#### 1959

901-9 Inn of the Sixth Happiness—  
 Bergman-Jurgens (C'Scope) .....Jan.  
 902-7 Sheriff of Fractured Jaw—  
 More-Mansfield (C'Scope) .....Jan.  
 903-5 Smiley Gets a Gun—Keith Calvert (C'Scope) ..Jan.  
 904-3 Rally 'Round the Flag, Boys!—  
 Woodward-Newman-Collins (C'Scope) ....Feb.  
 907-6 Intent to Kill—Todd-Drake (C'Scope) .....Feb.  
 908-4 Alaska Passage—  
 Williams-Hayden (Regalscope) .....Feb.  
 905-0 I, Mobster—Cochran-Milan (C'Scope) .....Feb.  
 906-8 These Thousand Hills—  
 Murray-Remick (C'Scope) .....Feb.  
 909-2 The Remarkable Mr. Pennypacker—  
 Webb-McGuire (C'Scope) .....Mar.  
 910-0 The Sound and the Fury—  
 Brynner-Woodward (C'Scope) .....Mar.  
 Diary of Anne Frank—  
 Perkins-Shildkraut (C'Scope) (pre-release) .Mar.  
 911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.  
 915-9 Compulsion—  
 Welles-Varsi-Stockwell (C'Scope) .....Apr.  
 914-2 Warlock—Widmark-Malone (C'Scope) .....Apr.  
 917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May  
 912-6 The Sad Horse—Ladd-Wills (C'Scope) .....May  
 913-4 The Little Savage—  
 Armendarez (Regalscope) .....May  
 918-3 Say One for Me—  
 Crosby-Reynolds-Wagner (C'Scope) .....June  
 919-1 The Man Who Understood Women—  
 Caron-Fonda (C'Scope) .....June  
 920-9 Here Come the Jets—  
 Broidy-Thomas (Regalscope) .....June

### United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Man of the West—Cooper-London-Cobb .....Oct.  
 The Fearnakers—Dana Andrews .....Oct.  
 Hong Kong Confidential—Barry-Tyler .....Oct.  
 The Muggers—Kent Smith .....Nov.  
 Ten Days to Tulara—Hayden-Raynor .....Nov.  
 The Lost Missile—Loggia-Parker .....Dec.  
 Machete—Blanchard-Dekker .....Dec.  
 The Horse's Mouth—Alec Guinness .....Dec.  
 Escort West—Mature-Stewart (C'Scope) .....Jan.  
 Guns, Girls and Gangsters—Mohr-Van Doren .....Jan.  
 The Last Mile—Mickey Rooney .....Jan.  
 I Want to Live—Hayward-Coolidge .....Jan.  
 Separate Tables—Niven-Kerr-Hayworth .....Feb.  
 Lonelyhearts—Clift-Loy .....Feb.  
 The St. Louis Bank Robbery—Steve McQueen .....Feb.  
 Anna Lucasta—Kitt-Davis, Jr. ....Feb.  
 Alias Jesse James—Hope-Fleming .....Mar.  
 The Horse's Mouth—Alec Guinness .....Mar.  
 Mustang—Jack Beutel .....Mar.  
 Some Like it Hot—Monroe-Curtis-Lemmon .....Mar.  
 Riot in Juvenile Prison—Hoyt-Henderson .....Apr.  
 The Naked Maja—Gardner-Franciosa .....Apr.  
 Man in the Net—Ladd-Jones .....May  
 Gunfight at Dodge City—Joel McCre .....May  
 Pork Chop Hill—Peck-Gaurdino .....May  
 The Devil's Disciple—Douglas-Olivier .....June  
 Hound of the Baskervilles—Peter Cushing .....June  
 Shake Hands with the Devil—Cagney-Murray-Wynter June  
 The Rabbit Trap—Borgnine-Brian .....June  
 The Four Skulls of Jonathan Drake—Franz-French ..June  
 Invisible Invaders—Agar-Byron .....Junc  
 A Hole in the Head—Sinatra-Parker-Robinson ....July  
 The Horse Soldiers—Wayne-Holden .....July  
 Day of the Outlaw—Ryan-Ives-Louisc .....July  
 The Wonderful Country—  
 Mitchum-London (C'Scope) .....Aug.  
 Cry Tough—Saxon-Cristal .....Aug.  
 Picr 5, Havana—Mitchell-Haycs .....Aug.  
 Ten Seconds to Hell—Chandler-Palance .....Sept.  
 Cast a Long Shadow—Murphy-Moore .....Scpt.



## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

### 1957-58

- 5833 Twilight for the Gods—Hudson-Charisse ..... Aug.  
5835 Voice in the Mirror—Egan-London (C'Scope) Aug.  
5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.  
5901 Bend of the River—Reissue ..... Aug.  
5902 World in His Arms—Reissue ..... Aug.  
5903 Up Front—Reissue ..... Aug.  
5904 Mississippi Gambler—Reissue ..... Aug.  
5836 Ride a Crooked Trail—  
Murphy-Scala (C'Scope) ..... Sept.  
5837 Once Upon a Horse—  
Rowan-Martin (C'Scope) ..... Sept.  
5838 Raw Wind in Eden—  
Williams-Chandler (C'Scope) ..... Oct.  
5839 The Saga of Hemp Brown—  
Calhoun-Garland (C'Scope) ..... Oct.

### 1958-59

- 5901 Blood of the Vampire—Wolfelt-Shelley ..... Nov.  
5902 Monster on the Campus—Franz-Moore ..... Nov.  
5903 The Light Touch—reissue ..... Nov.  
5904 Bend of the River—reissue ..... Nov.  
5905 The World in His Arms—reissue ..... Nov.  
5906 The Restless Years—Saxon-Dee (C'Scope) ... Dec.  
5907 Appointment with a Shadow—  
Nader-Moore (C'Scope) ..... Dec.  
5908 The Mark of the Hawk—Poitier-Hernandez ... Dec.  
5909 Mississippi Gambler—reissue ..... Dec.  
5910 Up Front—reissue ..... Dec.  
5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.  
5912 The Silent Enemy—British cast ..... Jan.  
5913 Money Women and Guns—  
Mahoney-Hunter (C'Scope) ..... Jan.  
5914 A Stranger in My Arms—  
Allyson-Chandler (C'Scope) ..... Feb.  
5915 No Name on the Bullet—  
Murphy-Evans (C'Scope) ..... Feb.  
5916 Never Steal Anything Small—  
Cagney-Jones (C'Scope) ..... Mar.  
5917 Step Down to Terror—Drake-Miller ..... Mar.  
5918 Imitation of Life—Turner-Gavin-Moore ..... Apr.  
5919 The Wild and the Innocent—  
Murphy-Dru (C'Scope) ..... May  
5920 Floods of Fear—Keel-Heywood ..... May  
5923 The Mummy—English-made ..... June  
5924 Curse of the Undead—Fleming-Crowley ..... June  
5925 This is Mine—  
Hudson-Simmons (C'Scope) ..... July

## Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 803 Old Man and the Sea—Spencer Tracy  
(special engagements) ..... Aug. 23  
801 Wind Across the Everglades—Ives-Plummer. Sept. 6  
802 Damn Yankees—Hunter-Verdon ..... Sept. 27  
804 Onionhead—Griffith-Farr ..... Oct. 25  
805 From the Earth to the Moon—  
Cotten-Sanders-Paget ..... Nov. 1  
806 Enchanted Island—Andrews-Allison ..... Nov. 8  
808 Home Before Dark—Simmons-O'Herlihy ... Nov. 22  
808 Auntie Mame—Russell-Tucker ..... Dec. 27  
809 Up Periscope—Garner-O'Brien ..... Feb. 7  
810 The Hanging Tree—Cooper-Schell ..... Feb. 21  
811 Helen of Troy—reissue ..... Mar. 7  
812 Land of the Pharaohs—reissue ..... Mar. 14  
813 Rio Bravo—Wayne-Martin-Dickenson ..... Apr. 4  
814 A Star is Born—reissue ..... Apr. 18  
815 Westbound—Scott-Mayo ..... Apr. 25  
816 Born Reckless—Van Doren-Richards ..... May 9  
817 Island of Lost Women—Richards-Stevenson . May 16  
818 The Philadelphian—Newman-Rush ..... May 30  
819 Gigantus, The Fire Monster—Japanese-made . June 13  
820 Teenagers from Outer Space—Japanese-made June 20  
821 The Nun's Story—Hepburn-Finch ..... July 4  
822 Hercules—Italian-made ..... July 25  
823 John Paul Jones—Stack-O'Brien ..... Aug. 8

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

- 3753 Gumshoe Magoo—Mr. Magoo (6 m.) ..... Nov. 6  
3604 Willie the Kid—Favorite (reissue) (7 m.) .. Nov. 6  
3952 Jungle Monarchs—  
Animal Cavalcade (reissue) (10 m.) .... Nov. 20  
3605 Short Snorts on Sports—  
Favorite (reissue) (6½ m.) ..... Nov. 20  
3552 Candid Microphone No. 4—  
(reissue) (10½ m.) ..... Dec. 4  
3852 A Lass in Alaska—  
Novelty (reissue) (10½ m.) ..... Dec. 11  
3606 Rooty Toot Toot—Favorite (reissue) (8 m.) Dec. 18  
3803 Sportsmen's Paradise—Sports (9 m.) ..... Dec. 25  
3607 Bon Bon Parade—Favorite (reissue) (8½ m.) Jan. 2  
3754 Bwana Magoo—Mr. Magoo (6 m.) ..... Jan. 9  
3553 Candid Microphone No. 5 (10 m.) ..... Jan. 9  
3512 Picnics Are Fun—Ham & Hattie (7 m.) .... Jan. 16  
3608 The Emperor's New Clothes—  
Favorite (Reissue) (7 m.) ..... Jan. 23  
3853 Aren't We All—Novelty (10 m.) ..... Jan. 30  
3609 The Untrained Seal—  
Favorite (reissue) (7 m.) ..... Feb. 16  
3804 Aquatic Carnival—Sports (8½ m.) ..... Feb. 16  
3953 Greyhound Capers—  
Animal Cavalcade (reissue) (8½ m.) .... Feb. 23  
3755 Magoo's Homecoming—Mr. Magoo (6 m.) . Mar. 5  
3610 Little Boy with a Big Horn—  
Favorite (reissue) (7 m.) ..... Mar. 12  
3554 Candid Microphone No. 1—  
(reissue) (9½ m.) ..... Mar. 12  
3611 The Egg Hunt—Favorite (reissue) (7½ m.) Mar. 26  
3756 Merry Minstrel Magoo—Mr. Magoo (6 m.) Apr. 9  
3854 Magic Stone—Novelty (10 m.) ..... Apr. 9  
3612 Madeline—Favorite (reissue) (7 m.) ..... Apr. 16  
3757 Magoo's Lodge Brother—Mr. Magoo (6 m.) May 7  
3555 Candid Microphone No. 2—reissue (9½ m.) May 14  
3613 Novelty Shop—Favorite (reissue) (6½ m.) . May 14  
3954 The Three Big Bears—  
Animal Cavalcade (reissue) (8 m.) ..... May 28  
3614 Christopher Crumpet—  
Favorite (reissue) (7 m.) ..... June 11  
3806 Jungle Adventure—Sports (9½ m.) ..... June 11  
3855 Babies by Hannister—  
Novelty (reissue) (8½ m.) ..... June 25

### Columbia—Two Reels

- 3422 Trapped by a Blonde—  
Hugh Herbert (reissue) (15½ m.) ..... Nov. 6  
3432 Andy Pays Hookey—  
Andy Clyde (reissue) (18 m.) ..... Nov. 28  
3403 Oil's Well that Ends Well—  
3 Stooges (16 m.) ..... Dec. 4  
3441 Wonders of Puerto Rico—Travelark (18 m.) Dec. 11  
3423 The Awful Sleuth—  
Bert Wheeler (reissue) (16 m.) ..... Dec. 18  
3140 Captain Video—serial (reissue) 15 chapters . Dec. 18  
3433 Off Again, On Again—  
Shemp Howard (reissue) (16 m.) ..... Jan. 16  
3404 Triple Crossed—3 Stooges (16 m.) ..... Feb. 2  
3424 The Mayor's Husband—  
Hugh Herbert (reissue) (16 m.) ..... Feb. 9  
3434 Farmer for a Day—  
Andy Clyde (reissue) (17½ m.) ..... Mar. 19  
3425 Perfectly Dismated—Favorite (reissue) .... Apr. 2  
3435 Wine, Women and Song—  
Baer-Rosenbloom (reissue) (15½ m.) .. Apr. 23  
3160 Midnight Rider of the Plains—  
serial (15 ep.) (reissue) ..... May 2  
3426 Woo Woo Blues—  
Hugh Herbert (reissue) (16 m.) ..... May 21  
3405 Sappy Bull Fighters—3 Stooges (15½ m.) .. June 4  
3436 Spook to Me—Andy Clyde (reissue) (17 m.) June 18

### Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

- C-31 Jerry's Diary—Tom & Jerry (7 m.) .....  
C-32 Slicked-Up Pup—Tom & Jerry (6 m.) .....  
C-33 Nitwit Kitty—Tom & Jerry (7 m.) .....  
C-34 Cat Napping—Tom & Jerry (7 m.) .....  
C-35 The Flying Cat—Tom & Jerry (7 m.) .....  
C-36 The Duck Doctor—Tom & Jerry (7 m.) .....  
C-37 The Two Mousketeers—Tom & Jerry (7 m.) ...  
C-38 Smitten Kitten—Tom & Jerry (8 m.) .....

C-39 Triplet Trouble—Tom & Jerry (7 m.) .....  
 C-40 Little Runaway—Tom & Jerry (7 m.) .....  
 C-41 Fit to Be Tied—Tom & Jerry (7 m.) .....  
 C-42 Push-Button Kitty—Tom & Jerry (7 m.) .....  
 W-61 Cruise Cat—Tom & Jerry (7 m.) .....  
 W-62 The Doghouse—Tom & Jerry (6 m.) .....  
 W-63 The Missing Mouse—Tom & Jerry (6 m.) .....  
 W-64 Jerry and Jumbo—Tom & Jerry (7 m.) .....  
 W-65 Johann Mouse—Tom & Jerry (8 m.) .....  
 W-66 That's My Pop—Tom & Jerry (7 m.) .....  
 W-67 Car of Tomorrow—Tex Avery ( m.) .....  
 W-68 Magical Maestro—Tex Avery (7 m.) .....  
 W-69 One Cab's Family—Tex Avery (8 m.) .....  
 W-70 Rock-A-Bye Bear—Tex Avery (7 m.) .....  
 W-71 Caballero Droopy—Tex Avery (6 m.) .....  
 W-72 Little Johnny Jet—Tex Avery (7 m.) .....  
 W-73 TV of Tomorrow—Tex Avery (7 m.) .....  
 W-74 Droopy's Double Trouble—Tex Avery (7 m.) ....  
 W-75 Little Wisequacker—Barney Bear (7 m.) .....  
 W-76 Busybody Bear—Barney Bear (6 m.) .....  
 W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...  
 W-78 Cobs and Robbers—Barney Bear (6 m.) .....

### Paramount—One Reel

P18-1 Stork Raving Mad—Noveltoon (6 m.) ...Oct. 3  
 M18-1 Right of the Bat—Modern Madcaps (7 m.) Nov. 7  
 P18-2 Dawg Gawn—Noveltoon (6 m.) .....Dec. 12  
 H18-1 Owly to Bed—Herman & Katnip (6 m.)..Jan. 2  
 B18-1 Doing What's Fright—Casper (6 m.)....Jan. 16  
 P18-3 The Animal Fair—Noveltoon (6 m.) ....Jan. 30  
 M18-2 Fit to be Toyed—Modern Madcaps (7 m.)..Feb. 6  
 H18-2 Felineous Assault—Herman & Katnip (6 m.) Feb. 20  
 M18-3 La Petite Parade—  
     Modern Madcaps (8 m.) .....Mar. 6  
 B18-2 Down to Mirth—Casper (7 m.) .....Mar. 20  
 H18-3 Fun on Furlough—  
     Herman & Katnip (6 m.) .....Apr. 3  
 P18-4 Houndabout—Noveltoon (7 m.) .....Apr. 10

### Twentieth Century-Fox—One Reel

#### 1959

5901-4 Clobber's Ballet Ache—  
     Terrytoon (C'Scope) (7 m.) .....Jan.  
 5931-1 The Racket Buster—  
     Terrytoon (reissue) (7 m.) .....Jan.  
 7903-8 Swedish Jets Zoom—  
     Movietone (C'Scope) (9 m.) .....Jan.  
 7902-0 Basketball's Aces in Action—  
     Movietone (C'Scope) (10 m.) .....Feb.  
 7902-2 The Tale of a Dog—  
     Terrytoon (C'Scope) (7 m.) .....Feb.  
 5932-9 The Super Salesman—  
     Terrytoon (reissue) (7 m.) .....Mar.  
 7903-8 Swedish Air Force—Movietone (C'Scope) ..Mar.  
 5903-0 Another Day Another Doormat—  
     Terrytoon (C'Scope) (7 m.) .....Mar.  
 5933-7 Sparky the Firefly—  
     Terrytoon (reissue) (7 m.) .....Mar.  
 7901-2 Alaska—Movietone (C'Scope) .....Mar.  
 7904-6 Hawaii—Movietone (C'Scope) .....Apr.  
 5904-8 The Flamboyant Arms—  
     Terrytoon (C'Scope) (7 m.) .....Apr.  
 5934-5 The Magic Slipper—  
     Terrytoon (reissue) (7 m.) .....Apr.  
 5905-5 Foofle's Train Ride—Terrytoon (C'Scope) ..May  
 5935-2 A Sleepless Night—  
     Terrytoon (reissue) (7 m.) .....May  
 7905-3 Movietone—CinemaScope .....May  
 7906-1 Movietone—CinemaScope .....June  
 5906-3 Gaston's Mama Lisa—Terrytoon (C'Scope) ..June  
 5936-0 Foiling the Fox—Terrytoon (reissue) .....June  
 7907-9 Movietone—CinemaScope .....July  
 5907-1 The Minute and 1/2 Man—  
     Terrytoon (C'Scope) .....July  
 5937-8 How to Keep Cool—Terrytoon (reissue) ....July  
 7908-7 Movietone—CinemaScope .....Aug.  
 5908-9 The Fabulous Firework Family—  
     Terrytoon (C'Scope) .....Aug.  
 5938-6 Better Late than Never—  
     Terrytoon (reissue) .....Aug.  
 5909-7 Wild Life—Terrytoon (C'Scope) .....Sept.  
 5910-5 Hashimoto-San—Terrytoon (C'Scope) .....Oct.  
 5911-3 Creatures from Outer Space—  
     Terrytoon (C'Scope) .....Nov.  
 5912-1 The Leaky Faucet—Terrytoon (C'Scope) ...Dec.

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3911 Jittery Jester—Cartune (6 m.) .....Nov. 3  
 3971 Venezuela Holiday—Color Parade (9 m.) .Nov. 3  
 3931 Termite from Mars—  
     Cartune (reissue) (6 m.) .....Nov. 10  
 3912 Little Televillain—Cartune (6 m.) .....Dec. 8  
 3972 Down the Magdalena—Color Parade (10 m.) Dec. 15  
 3932 What's Sweepin'—Cartune (reissue) (6 m.) Dec. 29  
 3913 Truant Student—Cartune (6 m.) .....Jan. 5  
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 3914 Robinson Gruesome—Cartune (6 m.) .....Feb. 2  
 3934 Operation Sawdust—Cartune (reissue) (6 m.) Feb. 23  
 3915 Tomcat Combat—Cartune (6 m.) .....Mar. 2  
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 3935 Wrestling Wrecks—Cartune (reissue) (6 m.) Mar. 23  
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 6702 Hip, Hip-Hurry—Merrie Melody (7 m.) ...Dec. 6  
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 6307 A Fox in a Fix—Hit Parade (reissue) (7 m.) Jan. 31  
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 6311 Canned Feud—Hit Parade (reissue) (7 m.) ..May 2  
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Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
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Harrison's Reports, Inc.,  
Publisher

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Established July 1, 1919  
Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, MAY 30, 1959

No. 22

## BEHAVIOR OF TEEN-AGERS IN MOTION PICTURE THEATRES

As with the weather, there is much talk about the behavior of teen-agers in movie houses, but no one ever does anything about it. At least no one had up to now. But now, according to a bulletin from Allied Theatre Owners of Indiana, a 4-H Club "has made a course in behavior in motion picture theatres a project for their club." The bulletin then suggests that such a plan be followed in other communities by exhibitors contacting not only 4-H Clubs but Boy Scouts, PTA's and similar organizations concerned with youngsters. Such efforts would result not only in proper behavior in theatres, the Allied bulletin points out, but could set behavior patterns which would benefit teen-agers in other places. "Many theatre men are faced with the problem that rowdy patrons keep a big segment of ticket buyers at home or send them to other sources of amusement," the bulletin says in conclusion.

HARRISON'S REPORTS would like to suggest that theatre owners not only bring the idea of such a project to the attention of appropriate local groups, but that the exhibitors offer the use of their theatres for the conducting of such a course. They would benefit in many ways. In addition to having better mannered young patrons, exhibitors would enjoy good community relations through their cooperation on behalf of helping youths and they would help to make the teen-agers feel a closer tie with the particular theatre.

## FAMINE IN JUNE; FEAST IN JULY

According to a report by Film Daily's Louis Pellegrine, exhibitors see the month of June being a period of top product scarcity while the following two months will provide an excess of important features. The consensus seems to be that the distributors are holding back their better product for the prime summer months. As HARRISON'S REPORTS has said at other times when the distributors concentrated on a particular period at the expense of another, this is a very short-sighted policy that only leads to losses by the producers as well as the exhibitors. With a mass of quality pictures released all at the same time, the result is that they must compete against each other for good bookings and for the public's attention and money. If these better pictures were released over a longer period, each would have an opportunity to make the most of its potential with extended runs and appropriate houses.

Tied in with this problem of scarcity is the reissuing of past hits. During the periods of few good features, many exhibitors attempt to keep their programs interesting by running reissues; and in many instances

they prove to be box office successes. The film companies encourage this practice by putting out new press books for these reissues. But here, too, there some times seems to be a short-sighted policy on the part of the companies. Instead of helping the exhibitor to book these reissues, the companies demand rentals that come close to equalling first-run product. A subscriber to this publication, from a large eastern state, has written to tell of his experience in attempting to book "Shane." He was told that it was being handled as a first-run film and he would have to wait for his clearance.

This practice seems doubly foolish when one considers some interesting recent remarks by George Kerasotes, president of Theatre Owners of America. Kerasotes called for the retaining of the better post-1948 film in re-release to avoid their being sold to television. The result would be to prevent a repetition of the disastrous effects of the older films appearing on TV. There can be no quibbling with the TOA head's idea; but how can this be done if the companies, in an effort to squeeze the most they can from a reissue, prevent bookings by theatres that are anxious — and in many cases need — to have these older films?

## TO BE OR NOT TO BE A MASS MEDIUM

During the depression, with large unemployment and salaries low, the public managed by one way or another to continue going to see movies. It was firmly established then and — even though television may have dented its significance — it still continues to be true, that motion pictures are the entertainment of the masses. But the current tendency to jump admissions — and in many cases resort to a roadshow policy — on any picture which is slightly above the mediocre is the quickest way to price movies out of the reach of the mass audience for whom the majority of pictures are angled.

The most outrageous example of this tendency is the recent announcement by American-International Pictures, up to now purveyors of low-budget horror and science-fiction quickies, that it will roadshow the Italian-made film, "Sheba and the Gladiator." In addition to Anita Ekberg, who is far from being an impressive box-office draw, the film features John Marshall and Jacques Sernas, neither one of whom means anything in the U. S. market. The cost of the feature has been announced as \$1,500,000, hardly an impressive figure in this day of inflationary production costs.

Among other future releases set for hardticket or upped scale treatment are "The Big Fisherman,"

(Continued on back page)

**"Gigantis, the Fire Monster"  
with an all-Japanese cast**

(Warner Bros., June 13; time, 78 min.)

This latest in the current cycle of Japanese-made science-fiction films is for the most part dull and tiresome and fails to measure up to most of its predecessors. It is, in fact, inferior not only in story content but also in treatment, direction, acting and production. The footage is padded with scenes of a previous Japanese-made film to reestablish the monster in the minds of the viewers, and the action on the whole is slowed down by the excessive use of inept dubbed dialogue and by situations that are extraneous. Some attempts are made at comedy but the results are pretty weak. The special effects, which show the huge monster toppling large structures as if they were toys and otherwise spreading death and destruction, are adequate. All in all, however, it deserves no better than lower half billing and even then will require high powered exploitation to draw in the customers. Once drawn into the theatre, however, it is doubtful if they will be satisfied:—

A light plane used by a fish cannery to spot schools of fish for its fishing fleet is forced down on a rocky and remote island. A fellow pilot goes to the rescue of the fallen air man and, while on the island, both witness a ferocious battle between two prehistoric monsters, one known as Gigantis. The pilots manage to escape and upon their return to the mainland warn the authorities. Steps are taken immediately to evacuate the populace along the coast. Meanwhile the two monsters make their way toward the mainland as they continue their battle. Gigantis eventually emerges the victor, after which he turns his attention to a coastal town, which he demolishes in spite of the efforts of the military to stop him; their weapons prove ineffective against him. Having had his fill of destruction, Gigantis heads out to sea. He is located again on a mountainous, snow-covered island. Japanese Air Force jets bombard the island and loosen snow and rocks that create huge avalanches, which eventually smother the giant monster and put an end to his destructive power.

It was produced by Tomayuki Tanaka and directed by Motoyoshi QDQ, from a screenplay by Takeo Murata and Sigeaki Hidaka, based on a story by Shigem Kayama. The American version was produced by Paul Schreiber with Hugo Grimaldi listed as director and film editor.

Family.

**"Speed Crazy" with Brett Halsey,  
Yvonne Lime and Charles Willcox**

(Allied Artists, June 28; time, 75 min.)

A routine program melodrama, suitable for the lower half of a double bill. Although many similar melodramas have been produced in the past, this one should pass muster with the indiscriminating moviegoers, for the action is fast and the players are youthful. Brett Halsey, as the pivotal character, is the sort who goes around with a chip on his shoulder and dares every one and any one to knock it off, but he is motivated by fear that the police would arrest him for a murder he had committed in the very beginning. In the end, however, he pays with his life when his rac-

ing car hurls over a cliff while he attempts to escape from the police. The direction and acting meet the demands of the ordinary script. The photography is pretty good:—

Brett Halsey is frightened into killing a gasoline station attendant during a holdup. A top sports car racing driver, Halsey escapes in his racing car and stops several hours later at a cafe. Here he meets and has an affair with Jackie Joseph, a waitress. Later, he gets into a fight with Robert Swan, her truck driver boy-friend. Halsey drives to a hideout in a small town, where he gets a job as a racing car mechanic in a garage owned by Baynes Barron. Halsey, a warped, unhappy character, meets Charles Willcox, Barron's best mechanic, who was also a sports car racer in spite of the protests of Regina Gleason, his sister. Both become enemies when Halsey makes a play for Yvonne Lime, Willcox's girl-friend. Halsey vows to run Willcox's racer off the track at a county fair race. Meanwhile, he becomes enamored with Jacqueline Ravell, a hot-tempered Italian girl. Tracing special made French racing tires, the authorities move into town on the eve of the race. When Halsey spurns Jacqueline for another girl, she turns him into the police after she catches him changing the tires on his car. The police move in to arrest Halsey while the race is in progress. As the race ends, Halsey spots the police and attempts to escape. In the wild chase that follows, the police shoot out Halsey's tires and his car plunges over a cliff. He dies in the flaming racer.

It was produced by Richard Bernstein and directed by William Hole, Jr. from a screenplay by George Waters and the producer.

Adult fare.

**"Here Come the Jets" with Steve Brodie,  
John Doucette and Mark Dana**

(20th Century-Fox, June; time, 71 min.)

Since the title and subject matter are topical, "Here Come the Jets" should get by as a supporting feature in double-billing situations. The story itself is concerned with two plots. One centers around the rehabilitation of Steve Brodie as a Korean War flying ace who had hit the skids and who had turned to drink to forget his troubles, and concerns itself with the aid given to him by a former flying buddy, the general manager of a jet aircraft manufacturing company and a woman psychologist, who help him to overcome his fears and inhibitions so that the future looks bright for him once again. The other part of the story has to do with the development of jet aircraft for passenger traffic. The story is routine in theme and treatment, offering little that is original, but it manages to hold one's interest fairly well because of the fascinating aerial shots as well as the giant size of the jet passenger planes. The direction and acting are no more than adequate:—

Steve Brodie, a Korean War hero who had been honorably discharged from the Air Force after being crippled in a crash, suffers from nightmares because he held himself responsible for the death of several crew men in the crash. His discouragement eventually finds him broke and he turns more and more to drink for consolation and comfort. A barroom scrape that makes the headlines brings him to the attention of



Mark Dana, a former buddy, who worked for a jet aircraft manufacturing company, whose research department was headed by John Doucette. The latter had lost a son in the Korean War and he gambles on giving Brodie a job as a test pilot. Brodie is fearful of attempting to fly again, but with the help of Dana, Doucette and Lyn Thomas, a psychologist connected with the research department, he is able to overcome his fears and takes over the controls of a huge jet liner on its first test run. The test proves entirely successful, making the future look good, not only for Brodie and Lyn, who had fallen in love, but also for jet plane passenger traffic.

It was produced by Richard Einfeld and directed by Gene Fowler, Jr. from a screenplay by Lou Vittes. Family.

**"Don't Give Up the Ship" with Jerry Lewis,  
Dina Merrill, Diana Spencer and  
Mickey Shaughnessy**

(Paramount, July; time, 89 min.)

To the avid Jerry Lewis fans, "Don't Give Up the Ship" probably will prove to be only a fair entertainment. Others, however, may find it tiresome and, for the most part, unfunny. The chief faults with the picture lie in the fact that the story is weak and the comedy forced. Many of the situations are more silly than comical. The action revolves around Lewis as a Navy lieutenant who is dragged away from his honeymoon to help locate a "lost" destroyer escort that had been assigned to him during the war. The most comical sequence concerns an underwater search for the warship, but the few good laughs one gets out of this situation does not compensate for the mediocrity of the unimaginative whole. It is evident that producer Hal Wallis is experiencing difficulty in finding suitable story material for Jerry Lewis. There are a number of situations with sex insinuations because Lewis' involvement in the search keeps him apart from his bride and prevents him from spending a honeymoon night with her. The photography is good:—

When a Congressional Committee refuses to consider a larger appropriations bill for the Navy until it locates the U.S.S. *Kornblatt*, a destroyer missing since World War II, Admiral Robert Middleton orders that Lewis, the last man to sign out for the *Kornblatt*, be brought to Washington immediately for questioning. Lewis receives his rush orders just as he and Diana Spencer prepare to go on their honeymoon. In Washington, Lewis, who had been in the habit of misplacing things, is questioned closely by the Navy brass but cannot remember what he did with the *Kornblatt*. To make sure that Lewis thinks of nothing but the missing warship, Middleton sees to it that he is kept apart from his anxious bride. Lewis is then turned over to Ensign Dina Merrill, of Naval Intelligence, who resorts to psychoanalysis to help him remember what he did with the *Kornblatt*. Through a flashback, it is revealed that by a fluke Lewis had somehow been given command of the *Kornblatt* and had been ordered to bring her from Pearl Harbor to San Diego for decommissioning. He had steered the ship onto a reef and had been captured by Japanese soldiers who refused to believe that the war was over and who were determined to shoot

him. He had finally convinced them of Japan's surrender and, upon returning to his ship, had found it gone. In the whacky events that follow, Lewis is still kept apart from his bride as the investigation continues. It is finally discovered that the *Kornblatt* had been used for target practice and is at the bottom of the sea. Aided by Mickey Shaughnessy, his wartime buddy, Lewis locates the ship on the ocean floor and brings back evidence of his discovery. This makes him a hero, and he is permitted to resume his long-delayed honeymoon.

It was produced by Hal Wallis and directed by Norman Taurog from a screenplay by Edmund Beloin, Henry Garson and Herbert Baker.

Adult fare.

## VISIT YOUR LOCAL EDITOR

When was the last time you had a visit with your local newspaper editor? If you never have, or if it has been a long time since your last talk, do it tomorrow. Don't think of such a visit simply as a means of getting publicity in his newspaper.

More importantly, it gives you an opportunity, just in talking, to make him aware of you as a person and the fact that you are earnestly concerned with bringing worthwhile entertainment conveniently to the citizens of your community. By talking, you will give him an opportunity to understand some of your problems and some of the unique situations that apply to the motion picture business. For example, you can discuss with him the situation whereby higher admission prices for films that are above average, and some not too much above, are not determined by you, but by the film's distributor.

Your editor need not use this as a story, but at some time in the future he may rely on this background information as a source of editorial comment in your favor. Chances are great, for instance, that he has absolutely no knowledge of what clearance is or how it works, and the way in which it affects your operation. He is anxious to know the ways and hows of the people in the community, particularly the operators of important businesses in town. Just talk to him and he will be happy to listen.

One warning, however. Don't complain, tell him the facts—that is what he is interested in, not in serving as a wailing wall for you.

## PUBLIC ARGUMENTS

Considering the many problems that are currently facing the various segments of the motion picture industry, it seems somewhat immature for two leading executives like Jerry Wald and Max E. Youngstein to continue squabbling in public about the Academy Award presentation, which took place almost three months ago.

These men, both of outstanding ability in their respective fields, could better put their energies, imagination and time to use that would benefit their companies, and consequently the industry as a whole.

This is not to say that there was not justification for criticism of the television event; but public criticism rather than constructive suggestion provides nothing fruitful.

a Buena Vista release; "They Came to Cordova," and "Porgy and Bess," both Columbia. "The Diary of Anne Frank," which opened on a reserved seat-increased admission pattern is now beginning to go into theatres on a continuous performance after initially disappointing business.

Simply charging more and selling hard tickets doesn't make a picture worthy of such special treatment; the picture must have a wide and impressive quality. And, unfortunately, the motion picture industry has never been able to make this type of movie with any regularity.

Such sales policies, as set by the distributing companies, have a negative effect on the other, less important films. By implication, the public is told that any picture which they can see for the regular admission price is not a particularly good piece of entertainment.

### A DOUBLE LOSS FOR THE INDUSTRY

At any time it is misfortune when good men die, but particularly at present, when exhibition must strive if it is to survive, the deaths of Col. Harry A. Cole and Leo F. Wolcott are particularly tragic.

Col. Cole, a Texas theatre owner, for many years was an active leader of independent exhibitors in his state. He organized the Motion Picture Theatre Owners Association of Texas, which later branched out to become National Allied States Association of Motion Picture Theatre Owners. He served as regional and national president and chairman of the board of the Association until his retirement in 1957. Col. Cole conceived the idea of "Movietime in Texas" and, with Bob O'Donnell, organized and was co-chairman of the board of directors of Texas COMPO. At his death, Col. Cole owned two theatres in Bonham, Texas.

Wolcott, an outspoken partisan for the small theatre owner, was a former president and at his death chairman of the board of directors of Allied Independent Theatre Owners of Iowa-Nebraska. In addition, he was active in the affairs of National Allied and for many years served as a member of its board. Wolcott was the owner of the New Grand Theatre in Eldora, Ia., and previously operated the Princess Theatre in Eagle Grove, Ia.

The cause of the independent theatre operator has lost two effective advocates with the passing of these members of Allied's Old Guard.

### BLUE LAW FOR MOVIE THEATRES: GREEN LIGHT FOR TV

Many communities throughout the country are growing active in regard to Sunday blue laws. In a number of instances, these statutes — which prohibit businesses from operating on Sunday — have been on the books for so long a time that the authorities had just about forgotten they existed; in other places, politically-motivated individuals are propagandizing for the enactment of Sunday blue laws.

Although HARRISON'S REPORTS does not intend to take sides in the controversy, either pro or con, we are concerned about the unfair and illogical way in which the execution of these laws handicap local motion picture theatres. Down through the years, as movies have become an integral part of our American way of life, they have become accepted as a day-off means of entertainment and relaxation for millions of citizens who devote five or six days each

week to working. The general public has come to expect — and has every right to — that movies be available when they want them. And, of course, to lump the movie exhibitor, who does almost 50 per cent of his business on the weekends, with the butcher, baker and candlestick maker, who derive the major share of their business throughout the week, is, on the face of it, grossly unfair.

There is still another point which puts the exhibitor at a dramatic disadvantage. While efforts are being made to prevent him from opening his theatre on Sunday, no attempt is made to prevent television stations from showing movies on Sunday. This aspect of the drive for blue laws has been carefully emphasized in an editorial recently run by The Greenville (S. C.) News as the result of efforts to close down on Sunday film houses in its area.

The Greenville News editorial reads: "The fact is that in the Greenville-Spartanburg-Asheville area more than 80,000 families were watching movies at 6:15 P.M. on Sunday, March 1. The movies were on television and the viewers were at home, but the statistics are indicative of the popularity of Sunday movies.

"The source of our information is a survey of TV audiences made during the period of February 28 through March 6 of this year by one of the most reliable of all the survey firms. And even more significant than the figure on the movie viewers is the figure on the only opposition program available in the area in question: 4,200 of the sets in use at the time were tuned to a station offering an informational or 'uplift' type of program.

"Here is the rundown: At the time and date we mentioned, 67,300 of the sets in use were tuned to M-G-M Theatre on WFBC. Super Western, also a movie, attracted 43,400 families to WLOS. Small World on WSPA caught the 4,200 families.

"During the preceding hour, the audiences were smaller, rose to a higher figure during the next half-hour and declined along about time for evening services in the churches. But they maintained their relative standing, proving that people do like movies and that they like them on Sundays.

"Lack of enforcement of the 'blue laws' as they apply to other forms of amusement and commercial enterprise makes a farce of them. And the vast movie audience on television on Sunday afternoon makes a farce of the enforcement of the laws against movie theatres."

The Greenville News editorial concluded, "It can't be done until next year, but the General Assembly should revise the (blue) laws." And all other communities, in the name of fairness and justice, should do likewise.

### NO MORE HORROR QUICKIES?

What could be good news is the fact, as reported in the trade press by American-International Pictures, that bookings on its low-budget horror films are being cut sharply. Competition by better quality films of the same type from the major producers is cited as the reason. In the long run, we believe that only good can come from this. Although many theatres attracted satisfactory business with these films, there are many knowing individuals in the industry who feel that these audiences were at the expense of a larger group of movie-goers who avoided such fare.



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Circle 7-4622

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Vol. XLI

SATURDAY, JUNE 6, 1959

No. 23

### AN IMPORTANT TREBLE DAMAGE SUIT

The question of the legality of per capita or so-called "royalty" payments by which a distributor, in effect, controls the admission prices charged by a theatre for a particular picture is headed for a determination by the Courts.

The Fresh Pond Open Air Theatre of Cambridge, Mass., this week filed a treble damage civil action in the U.S. District Court at Boston against the Buena Vista Film Distributing Company, charging in its complaint that Buena Vista has committed unlawful acts in violation of the decrees by compelling all outdoor theatre owners to pay a per capita payment of 17½ cents per child under twelve years of age in connection with the licensing of Walt Disney's "The Shaggy Dog."

The complaint charges also that Buena Vista will not enter into a contract for the film unless the exhibitor agrees to this royalty payment for children, adding that this is, in fact, price-fixing in violation of the Sherman and Clayton Acts.

Additionally, the complaint points out that the owners of the Fresh Pond Drive-in, although desiring to play "The Shaggy Dog," have refused to agree to the per capita payment for children, and Buena Vista, in turn, has refused to license the film to the theatre. Hence, continues the complaint, the Fresh Pond is threatened with "great and irreparable harm in the operation of its business."

It is further asserted that, without "Shaggy Dog," which is booked into competitive theatres, the Fresh Pond would have to play inferior films, and that if the theatre did charge for children, many of its long time customers would no longer continue to patronize it. Moreover, the complaint states that if the theatre should accede to the demands of Buena Vista, it would be in violation of the anti-trust laws since the agreement would constitute price-fixing.

The civil action filed by the Fresh Pond asks that an immediate date be set for a hearing on a preliminary injunction enjoining Buena Vista from imposing a per capita fee on admissions for children. It also asks that the injunction be made permanent and that the suit be retained on the docket for trial on treble damages.

The preliminary injunction hearing will be held on June 11 before Federal Judge Charles Wyzanski. It is understood that the suit will continue even if the preliminary injunction is not granted.

The Fresh Pond has four owners — George, Walter and Charles McLaughlin, three brothers who are lawyers, and John Powers. In a statement made following the filing of the suit, George McLaughlin is quoted in the trade papers as saying:

"We feel a certain sense of moral responsibility toward our patrons in that this is a family theatre with no picture shown that is not suitable for family viewing. We have been commended by our patrons for our high type of operation. We have never charged for children and we do not intend to do so."

To the best of this paper's knowledge, the civil action instituted by the Fresh Pond is the first of its kind to challenge the royalty method of payment. It no doubt will be welcomed by most exhibitors, both outdoor and indoor.

As previously reported in these columns, the Department of Justice, in replying to exhibitor complaints, contended that it is not illegal for a film company to license a picture on the basis of so much per person admitted to the theatre, because the exhibitor is left free to determine for himself what the admission price should be.

With respect to the price policy of drive-ins insofar as children are concerned, the Department contends that a film company cannot be compelled to permit a picture it has produced and owns to be seen free by certain patrons with the result that it receives no compensation for the picture having been seen by such patrons, whether such patrons be adults or children.

Despite these rulings by the Department's anti-trust division, National Allied's board, in a resolution adopted last year, charged that "this per capita method of collecting film rentals is a palpable subterfuge for controlling the admission prices charged by the theatres contrary to the decrees in the Paramount Case, and for forcing drive-in theatres to charge an admission price for children contrary to the custom in many theatres."

The Allied resolution called upon the Attorney General of the United States "to institute proceedings to halt these and other evasions of the provision of the decrees against the fixing of admission prices," but no such action has ever been taken by the Attorney General, even though a complete file of evidence, both local and national, was handed to the Department of Justice last August.

National Allied's "White Paper," compiled and widely distributed last July by its Emergency Defense Committee, makes out a powerful case against the fixing of admission prices, particularly with regard to the royalty payment gimmick, which is labeled "price-fixing, pure and simple." With respect to royalty payments demanded from drive-ins for each child admitted, the "white paper" had this to say, in part:

"The popularity of drive-in theatres is due in large  
(continued on back page)

**"Teenagers from Outer Space"  
with David Love, Dawn Anderson  
and Bryan Grant**

(Warner Bros., June 20; time, 85 min.)

The title of this science-fiction program melodrama probably has some exploitation value, but as an entertainment it is decidedly mediocre and amateurish in all departments — writing, production, direction, acting and photography. Moreover, the running time is much too long and only adds to the tediousness of the whole. Like most pictures of this type, the story is completely far-fetched in that it deals with a group of young men who arrive on earth in a space ship to find grazing land for man-eating, lobster-like monsters. The action has one of the space men escaping from the others to explore the earth and finding society much more pleasant and attractive than on his own planet. Worked into the tiresome proceedings is a ray gun that turns people into skeletons, but this, like the poor special effects that depict the "monster," is more laughable than terrifying. Warner Brothers does not add to its prestige when it puts a picture as inferior as this one on its releasing schedule:—

A group of teenagers land on earth in a space ship, bringing with them a beast called the Gargon, which grows to gigantic proportions in a short time when it gets its claws on food. David Love, one of the invaders, escapes from the others in order to explore the new planet, but he is pursued by Bryan Grant, another one of the group, who is armed with a deadly ray gun. Upon reaching a small city, Love meets Dawn Anderson and both are attracted to each other. Grant tracks him to the city and in the process kills two people with his ray gun, which turns them into skeletons. Later, after being wounded in a gun battle with the police, who had been alerted by Love, Grant kidnaps a doctor's nurse and forces her to drive him back to the space ship. On the way, she struggles with her captor and causes the car to overturn in a gully. Love, accompanied by Dawn, arrives on the scene and grabs the ray gun from the stunned Grant, only to find the weapon damaged and useless. Meanwhile the Gargon, who had found food and had grown to immense size, emerges from a cave and threatens to destroy the city and its population. Aided by Dawn, Love attaches the ray gun to a power line and gives it enough force to kill the monster. Knowing that a fleet of space ships were on the way with more Gargons, Love, to save Dawn and the others on earth, misdirects the fleet and causes the space ships to crash to the ground. He thus saves the earth from destruction but sacrifices his life in the effort.

It was written, produced and directed by Tom Graeff.

Family.

**"Born to Be Loved" with Carol Morris,  
Vera Vague and Hugo Haas**

(Univ.-Int'l, July; time, 82 min.)

Unlike most of his other pictures that dealt with adult sex themes. Hugo Haas, once again as the writer, producer, director and leading player, has this time turned to a story that is sweet and sentimental. The result is an easy-to-take program comedy-drama that should prove acceptable to the family trade even though it is not exceptional. There is more talk than action, making the movement some-

what slow, but one does not mind the leisurely pace because the story has considerable human interest, as well as pleasing touches of comedy. The players mean little at the box-office, but the acting is adequate. The photography is good:—

Carol Morris, young but bespectacled and plain-looking, lives in a tenement section apartment house and plies her skill as a dressmaker. Shy, quiet and without friends, she becomes acquainted with her next-door neighbor, Hugo Haas, an elderly voice teacher. The lonely girl and the kindly musician mutually reveal their wishful dreams. He learns that she hoped to be whistled at by boys, to be sent flowers by an admirer, and to hold hands with a young swain in the movies. In turn, she learns that Haas dreamt of owning a baby grand piano. Carol takes him to her church and prays for his dream, and he in turn takes her to his synagogue and prays for her dreams. To help his prayers, Haas bribes several neighborhood boys to whistle at Carol, and pressures Dick Kallman, a handsome and ambitious student of his, into sending her posies. Carol is sad when she discovers the ruse but proudly keeps silent. When she does some sewing chores for Vera Vague, a frustrated, wealthy widow, she notices in the latter's home a beautiful unused baby grand piano that had belonged to Miss Vague's late husband. She persuades the widow to present the instrument to Haas. He is overwhelmed by the gift and before long he and Miss Vague discover mutual interests. Meanwhile, Kallman loses out on a singing role he had hoped to get and he turns to Carol for sympathetic understanding. Miss Vague capitalizes on this situation and sees to it that Carol goes to a beauty parlor. Before long, Kallman finds himself in love with a truly beautiful and charming Carol. It all ends with a double-wedding when Carol marries Kallman and Haas takes Miss Vague as his bride.

It was written, produced and directed by Hugo Haas.

Family.

**"The H-Man" with an all-Japanese cast**

(Columbia, June; time, 79 min.)

"The H-Man" is another in the current cycle of science-fiction-horror melodramas imported from Japan. Those who enjoy such pictures should find this one satisfying, for, in addition to being photographed in CinemaScope and Eastman color, it has something "extra" in that it mixes its science-fiction with the criminal activities of the Japanese underworld. This mixture of science-fiction and crime melodrama in present-day Tokyo makes for a fast-moving exploitation program picture, and since Columbia is putting a strong selling campaign behind it, the results at the box-office may prove surprisingly good. The "monster" of the story is a gelatin-like green mass, which represents dissolved human beings and which feeds on other humans as it oozes through the streets. The special effects are well done and sometimes even frightening. One's interest in the proceedings is heightened by scenes in a Japanese night-club and by chase scenes that depict a pursuit through the Tokyo sewer system, where the "monster" eventually is destroyed. The direction and acting are competent, and a fairly good job has been done on the dubbed English dialogue. The color photography is fine:—



A young hoodlum steals a parcel of narcotics from a post office locker and, while fleeing, he vanishes mysteriously with only his clothes remaining. The police try to locate him by questioning his girl-friend, a night-club entertainer, but she cannot help them. Thereafter, she is watched closely by both the police and underworld characters, members of a dope ring. One of the latter is attacked by a green shadow and he, too, disappears. The girl, having witnessed this incident, reports it to the police, but they refuse to believe her. She is believed, however, by a young university professor who had studied the effect of radiation on humans as a result of recent H-bomb tests. He tries to tell the police of his belief that the H-bomb explosions had reduced human being to a mass of green liquid, which had to devour other humans in order to stay alive. When the H-things interfere with the police during a raid on a night-club, they realize the seriousness of the situation. An emergency session of the city council is called and a campaign is mapped out to destroy the H-creatures, which seemingly take refuge in the city's sewer system. In the events that follow, the H-creatures devour the different members of the dope ring and kill the gang's leader during a pursuit through the sewer system, where the green mass is eventually destroyed itself by a gasoline fire started by the police. With civilization saved, the young scientist and the night-club entertainer embark on a romance.

It was produced by Tomoyuki Tanaka and directed by Inoshiro Honda from a screenplay by Takeshi Kimura, based on a story by Hideo Kaijo. Unobjectionable morally.

**"The Angry Hills" with Robert Mitchum, Elisabeth Mueller and Gia Scala**

(MGM, June; time, 105 min.)

World War II is the time and Nazi-occupied Greece is the setting of this war melodrama, which is only a moderately interesting picture of its kind, for it is handicapped by a story that is muddled and confusing. Its box-office chances will depend heavily on the drawing power of Robert Mitchum's name. Centering around an American correspondent who becomes involved in the Greek underground, the action is filled with espionage, intrigue, romance and atrocities committed by the German invaders. But the sprawling tale is foggy and neither the characters nor their motivations are too clear. As a matter of fact, the players impress one as being cardboard characters who are trying too hard to be either vicious or nonchalant. Mitchum, however, is adequate in the leading role. The authentic Greek backgrounds are different and interesting. The photography, in black-and-white CinemaScope, is good:—

Mitchum, an American war correspondent who had reported and romanced his way through Europe in advance of the invading German armies, arrives in Athens just as Greece is on the verge of surrendering. While waiting for a plane to England, Mitchum is visited by Donald Wolfitt, a Greek leader, who offers him a substantial sum of money to take a secret list of Greek underground workers to British Intelligence in London. The Gestapo, headed by Stanley Baker, learns of this plan through Theodore Bikel, a Greek traitor who had sold out his country to become a Gestapo agent. Cornered by a gang led by Bikel, Mitchum escapes capture by joining an evacuating

British convoy. This convoy is later attacked, and Mitchum, though seriously wounded, manages to get away. He reaches a small village, where he is nursed back to health by Gia Scala, a peasant girl, with whom he falls in love. The Nazis, still on his trail, learn of his whereabouts through an informer. With Gia's help, he manages to escape once again, but a number of villagers are killed in retaliation for hiding him. Gia guides him to a nunnery and bids him good-bye. Elisabeth Mueller, a member of the underground, takes over the task of getting him out of the country. She informs him that Baker, infatuated with her, knows of her underground activities and that he is holding her two children as hostages to force her to give Mitchum up. When Mitchum learns that the Nazis had murdered Gia, he almost kills Baker in his fury but is dissuaded by one of the patriots, who in turn saves him as well as Elisabeth's children. Mitchum and the youngsters manage to sail for England while Elisabeth remains behind to divert Baker's attention. Mitchum, however, vows to return for her.

It was produced by Raymond Stross and directed by Robert Aldrich from a screenplay by A. I. Bezzerides.

Family.

**A CHANCE TO GET AND GIVE THE BEST**

A campaign to improve the quality of projection was launched officially on Monday of this week when the Theatre Owners of America mailed out questionnaires for the Council for the Improvement of Theatres and Motion Picture Projection. The Council was organized after a survey by the Motion Picture Research Council had reported sub-par projection in 70 per cent of theatres inspected over a two-year period.

Questionnaires are being made available to all exhibitors. By filling one out and returning it to TOA, they will receive free technical advice on any phase of their mechanical theatre operation from representatives of the more than 150 equipment dealers, suppliers and service organizations serving every state in the continental United States.

The Council includes TESMA, TEDA, SMPTE, the IATSE and National Carbon, Lorraine Carbon, Altec Service and RCA Service companies in its membership. By making free technical advice available to exhibitors, it seeks to enable theatre owners to improve the quality of the projection and sound, and the physical comfort of their theatres by obtaining maximum performance from existing equipment.

Theatre owners who ask for technical help will have a qualified expert from one of the sponsoring organizations sent to their theatre to inspect equipment. The technical expert will make his recommendation directly to the theatre owner, so that the theatremen may then make his own decision on what corrective action he will take. The Council's effort marks the first coordinated campaign by exhibitor and supply elements of the industry to improve the quality of picture presentation.

The Council's questionnaire carries the slogan "Better Projection Pays," in keeping with its declaration that unless theatres present the best possible picture with the best possible sound in the most comfortable surroundings, they cannot hope to retain and build patronage in the face of other competition for leisure time, including television.

measure to their appeal to parents who want to keep their children with them. They leave the children in back of the car where they can sleep if they are tired or watch the picture if it amuses them. To encourage attendance by parents, who otherwise might not be able to come, many drive-ins have long had a policy of admitting children free. The public interest in encouraging such a policy is manifest. To charge for very young children would destroy the advantage which an important segment of the population derive in patronizing the drive-ins."

Despite the public interest, however, and in spite of the fact that strong legal and moral arguments have been presented to show that per capita payments and various other subterfuges employed by the distributors to fix admission prices are in violation of the decrees and the anti-trust laws, the Department of Justice has not only officially approved these practices but has refused to submit them to the Court for judicial review.

The owners of the Fresh Pond Open Air Theatre are to be commended for putting the issues involved in royalty payments to a judicial test by instituting a treble damage suit. It is hoped that organized exhibition will lend its full sport to this test, for it is vital to the well being of exhibition as a whole that a halt be called to the film companies' control over admission prices.

Every exhibitor knows his community and is well aware of his patrons' ability to pay. He alone is the best judge of how much he should charge for admission to his theatre so as to get the maximum yield without discouraging attendance. But aside from the fact that the exhibitor is better qualified to set admission prices, it is the opinion of competent legal minds that the decisions handed down in the Paramount Case clearly indicate that it was the intention of the Court that the exhibitor be vested with the authority and responsibility of setting admission prices.

### A CLEVER AND UNUSUAL PROMOTION

What may well be considered a motion picture advertising coup is the acquisition by United Artists and the Mirisch Company of the radio broadcast rights to the Floyd Patterson - Ingemar Johansson heavyweight championship fight, which will be held at the Yankee Stadium in New York on June 25. The rights were acquired for \$100,000, said to be the largest amount ever paid for the broadcasting rights to a title bout, and the deal was made in behalf of "The Horse Soldiers," the multi-million dollar film starring John Wayne and William Holden.

This is the first time in sports history that a motion picture has backed a championship fight, and Holden himself will handle the between-the-rounds commentary. It is estimated that the broadcast will receive the most extensive radio network coverage ever accorded a championship match. An idea of the potential listening audience may be gleaned from the fact that the radio account of the second Sugar Ray Robinson - Carmen Basilio middleweight contest of March 1958, was carried by 203 radio stations and reached approximately 20 million homes.

This broadcast will breach the electronic airwave blackout of the fight for the home.

There will be no home television of the fight, and

some 200 motion picture theatre will carry a closed circuit telecast of the bout.

In pioneering prizefight sponsorship, the Mirisch Company, which has become one of Hollywood's leading production organizations, and United Artists have made a trail-blazing move that links the fields of motion pictures, sports, advertising and broadcasting.

This broadcast no doubt will tap a vast market of potential movie-goers — the sports fans, both men and women. Moreover, those who will be listening to the blow-by-blow account of the fight should be particularly receptive to commercials plugging "The Horse Soldiers," for it is an "action" product that is tailored for action-minded audiences. What is even more important is that those who will be enticed to the theatre will not be disappointed, for it is one of the best adventure spectacles to reach the screen in a long time. Directed by John Ford and recreating one of the most exciting episodes of the Civil War, the film is packed with action from start to finish and surges with battles and hand-to-hand combats. It is rough, rugged and romantic, with ingredients that should have a wide appeal.

The one thing that may be said for United Artists is that it not only talks about its promotional activities but does something about it — in a big way.

### PUTTING ON THE SQUEEZE

The following item was published in the June 1 issue of "Theatre Facts," the organizational bulletin of the Allied Theatre Owners of Indiana:

"Many of the independent exhibitors in the state have reported receiving letters from Paramount advising that payment must be received on Paramount pictures three days in advance of playdate or the film will be shipped C.O.D.

"This is an attempt at enforcement of a contract clause that it has not been the practice to enforce in recent years.

"It seems to be quite unfair when applied against an exhibitor who has always paid his bills. We still maintain that an exhibitor's best defense against such capricious tactics is to play nothing from Paramount that he doesn't absolutely have to play. This would mean playing only the really big pictures which you feel your theatre just cannot do without and not playing Paramount "Nervous A" pictures and second features, shorts and cartoons.

"Remember, a belt in the pocketbook is the only reasoning that a distributor will listen to."

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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, JUNE 13, 1959

No. 24

## MORE ON THE "SHAGGY DOG" ROYALTY PAYMENTS

Irving H. Ludwig, president of Buena Vista Film Distributing Company, has issued a reply to the treble damage suit that was filed last week by the Fresh Pond Open Air Theatre of Cambridge, Mass., charging that Buena Vista has committed unlawful acts in violation of the decrees by compelling all drive-in theatres to pay a per capita payment of 17½ cents per child under twelve years of age in connection with the licensing of Walt Disney's "The Shaggy Dog."

Details of the Fresh Pond complaint were published here last week.

A preliminary injunction hearing had been scheduled for June 11 before Judge Charles Wyzanski in the U.S. District Court at Boston, but it has been postponed until June 16 at the request of Buena Vista.

Ludwig had this to say in his statement, which was issued last week-end:

"The recent action filed by the Fresh Pond Open Air Theatre of Cambridge is completely without merit and apparently calculated to mislead the public regarding Buena Vista's policy of seeking a fair rental fee from this exhibitor for the licensing of 'The Shaggy Dog.'

"Buena Vista plays no part in fixing the admission prices which a theatre desires to charge. The exhibitor may charge whatever admission price he wishes and, if he so desires, he may charge only for adults. However, regardless of the admission policy of the exhibitor, Buena Vista is entitled to reasonable compensation for the exhibition of its pictures. To insure a reasonable return, Buena Vista has offered to license 'The Shaggy Dog' on terms that provide a minimum rental fee for each theatre patron, including both adults and children. This 'per capita' licensing method has been approved repeatedly by the Department of Justice as not being in violation of the anti-trust laws and as a fair and reasonable licensing method.

"Walt Disney pictures, such as 'The Shaggy Dog,' are designed for wholesome family entertainment, having special appeal for children. It would be manifestly unfair to require Buena Vista, as the plaintiff in the action seeks to do, to base its rental fee solely on the number of adult patrons viewing the picture. Accordingly, Buena Vista has referred this complaint to its attorneys for appropriate action."

Although Ludwig denies the Fresh Pond complaint that the "per capita" payment for children is, in fact, price-fixing in violation of the Sherman and Clayton Acts, he practically admits that it is price-fixing by his implied recognition of the fact that drive-in theatres do not charge admission for children.

This can be gleaned from his declaration that, if an outdoor operator so desires, he may charge admission only for adults.

This point has been strongly emphasized by National Allied in its "White Paper" in reference to a similar royalty policy adopted by Paramount in connection with Drive-in engagements of "The Ten Commandments." In that case, Allied said: "With respect to the many drive-ins that do not charge for children, the requirement that they pay Paramount so much a head for each child admitted constitutes price-fixing, pure and simple."

As was to have been expected, Ludwig seeks to support his argument with the contention that the "per capita" licensing method has been approved many times by the Department of Justice as not violating the anti-trust laws. This contention is the crux of the matter: The Department of Justice has never cited any authority to support its ruling, and it is high time that this practice and other subterfuges employed by the film companies to fix admission prices were submitted to the Court for review. The treble damage suit of the Fresh Pond Drive-in is a significant step to bring that judicial test about.

By insisting that drive-in operators pay a "per capita" fee for children under twelve Buena Vista is compelling them to adopt policies that are creating ill-will among patrons. A current bulletin of the Theatre Owners of America, for instance, notes that in one north mid-west area, the requirement of a royalty for children necessitating a 25¢ admission price where the kids had been admitted free, caused constant complaints, in spite of the fact that the theatre gave every child a free 25¢ box of popcorn. The consensus was, the TOA bulletin adds, that "despite a tremendous theatre gross, charging for children wasn't worth it."

Accordingly, Walt Disney, through his Buena Vista distributing organization, may well be alienating the very audience that is always most strongly attracted to his pictures.

There is another point in this regard that bears mentioning. Drive-in theatres have a particular appeal to the family audience because parents can take their small children with them and thus eliminate the expense of a baby-sitter—an expense that might otherwise prevent them from attendance at any theatre. As stated in the Fresh Pond complaint, the "policy of not charging admission for such children under the age of 12 is fair and equitable in the sense that outdoor theatres... cannot commence to operate until darkness arrives." Consequently, "children under 12 years of age, in many instances, do not remain awake during the evening presentation of the motion picture."

(Continued on back page)

### **"Say One for Me" with Bing Crosby, Debbie Reynolds and Robert Wagner**

(20th Century-Fox, June; time, 119 min.)

A new Bing Crosby picture usually is an event, but "Say One for Me," which has been photographed in CinemaScope and DeLuxe color, does not quite measure up to his past successes. The basic story idea is simple enough in that it centers around a priest who tries to straighten out the romantic difficulties of a show business couple, but the development of the plot is so involved that the thread of the narrative seems to get lost in the telling. Although there are many pleasant and amusing episodes, interspersed with musical numbers that range from fair to good, there are also some moments when the proceedings are less than diverting. Crosby's portrayal of the priest is adequate, but there may be a division of opinion among Catholics as to whether his acceptance of some facets of present-day behavior is in keeping with the true-life and prescribed conduct of a cleric. Debbie Reynolds is effective as an aspiring night club entertainer, and Robert Wagner is surprisingly good as an unsavory hooper-singer who eyes Miss Reynolds with less than honorable intentions but who is eventually reformed through the efforts of the kindly priest. Ray Walston, as an alcoholic song writer, is very good in a frequently amusing characterization. Of the eight songs that are sung by the principals, "I Couldn't Care Less" has the best chance to become a moderate hit. All in all, however, the picture's box-office potential will depend heavily on the drawing power of the leading players. The color photography is excellent:—

Crosby, priest of a Catholic church in a New York theatrical neighborhood, is disturbed when Debbie Reynolds goes to work in a honky-tonk night club in order to help support her sick father, a one-time performer and friend of Crosby's. The show is produced by Robert Wagner, a relentless woman chaser. A struggle begins between Crosby and Wagner for Debbie, the former for her soul and the latter for her attentions. Crosby wins over the people around Wagner, but the latter appears to be winning with Debbie. In an attempt to break up the relationship, Crosby offers Wagner a spot on his big Christmas charity television show, a chance he had sought for a long time. In return for the opportunity, however, Crosby insists that Wagner give up Miss Reynolds. An agreement is reached. Through a series of circumstances, Wagner finally realizes that he had been a heel and reforms, paving the way for his marriage to Debbie, with the ceremony being performed by Crosby.

It was produced and directed by Frank Tashlin from a story by Robert O'Brien.

Adult fare.

### **"John Paul Jones" with Robert Stack, Marisa Pavan and Charles Coburn**

(Warner Bros., Aug. 8; time, 126 min.)

Produced on a spectacular scale and beautifully photographed in Technicolor and the Technirama process, this historical costume drama is excellent from the production point of view. It is, however, only moderately satisfying as an entertainment, for it is handicapped by a script that is something less than inspiring. The story deals with the biographical highlights in the life of John Paul Jones, one of this country's greatest Revolutionary War heroes, but as presented, it does not come through the screen with appreciable dramatic force. The sea battles, particularly the historic one between the *Bonhomme Richard* and *HMS Serapis*, have been staged on a big scale and are eye-filling and actionful, but one sees the excitement without feeling it. Robert Stack is competent as John Paul Jones, and the

same may be said for Charles Coburn, as Benjamin Franklin, and MacDonald Carey, as Patrick Henry. Due to the ordinary script, however, their characterizations, as well as the others, are no more than skin deep. Bette Davis appears briefly in a "hammy" portrayal as Russia's Catherine the Great. Warner Brothers is giving this picture a big promotion campaign. It will need this kind of selling to put it over:—

Captain of a trading schooner at the age of 26, John Paul (Robert Stack) kills a mutinous sailor but evades trial by escaping to his brother's home in Virginia, only to learn that the latter had died. Having inherited the large plantation, he changes his name to John Paul Jones and engages Patrick Henry (Macdonald Carey) a shrewd lawyer, to handle his affairs. He becomes bored with plantation life and when war breaks out between Britain and the colonies, he returns to sea with a commission in the first Continental Navy. He distinguishes himself in action but is denied deserved promotion because of his lack of political influence. Angered, he goes to Valley Forge to tender his resignation to George Washington (John Crawford). The understanding Washington induces him to reconsider and commissions him to sail *The Ranger* to France through a British blockade to deliver a message to Benjamin Franklin (Charles Coburn), the American Ambassador in Paris. He completes the mission successfully and, through Franklin, meets and falls in love with Aimee De Tellison, illegitimate daughter of King Louis XVI (Jean Pierre Aumont). In the events that follow, Jones, using first *The Ranger* and then the *Bonhomme Richard*, given to him by the French King, defeats the British in several sea battles and helps America to achieve her independence. When the American Congress refuses to support a strong peace-time Navy, the disillusioned Jones accepts an offer to command the Russian sea forces in the Black Sea. He resigns after a brilliant victory and heads back to France, seriously ill. On his deathbed, he dictates his plan for the American Navy—and his words remain today as those of the Officers' Code.

It was produced by Samuel Bronston and directed by John Farrow from a screenplay written by himself and Jesse Lasky, Jr.

Family.

### **"The Woman Eater" with George Coulouris**

(Columbia, June; time, 70 min.)

A very ordinary British-made horror melodrama. If nothing better is available, it might squeeze by on the lower half of a mid-week double bill in secondary situations. Even the indiscriminating horror fans probably will look upon it as a lesser picture of its kind, for little imagination has gone into its moss-covered, formula story, which revolves around the machinations of a half-mad scientist who preys on women in connection with experiments to revive the dead. Worked into the proceedings is a weaving South American tree that devours human beings and that provides the scientist with a fluid used in his experiments, but rather than chill one, this horror gimmick probably will draw snickers from the audience. Not much can be said for either the direction or the acting:—

Learning of an Amazon tribe that can revive the dead, George Coulouris, a mentally unhinged doctor, visits them in South America and returns to London with a weaving, man-eating tree, which he keeps in his laboratory. After feeding women to the tree, Coulouris extracts from it a liquid, which he uses in experiments to bring life to the dead. Because of the disappearance of a girl who is traced to the vicinity of Coulouris' home, Scotland Yard detectives question him about her, but he denies all knowledge of her. In the course of events, Vera Day, a carnival performer



who had lost her job, is employed by Coulouris as his assistant housekeeper. This riles Joyce Gregg, his housekeeper, who had also been his mistress for years. Joyce remonstrates with Coulouris and he kills her in a fit of anger. Vera, unhappy with her job, decides to quit and so informs Peter Wayn, her boy-friend, a local automobile mechanic. Coulouris, infatuated with Vera, refuses to let her quit and makes her his prisoner in the laboratory, where she sees him attempt a partially successful experiment to revive Joyce. The failure of the experiment enrages Coulouris. He attacks the native boy, who in turn stabs him to death. The boy then grabs Vera and forces her toward the man-eating tree. Wayn, suspicious over Vera's failure to communicate with him, arrives on the scene in time to rescue her. In the excitement, the tree catches fire and devours the native boy before it disintegrates into ashes.

It was produced by Guido Coen and directed by Charles Saunders from a story and screenplay by Brandon Fleming.

Adult fare.

### **"The Horse Soldiers" with John Wayne, William Holden and Constance Towers**

(United Artists, July; time, 119 min.)

Director John Ford has fashioned a first-rate, action-crammed Civil War adventure melodrama in "The Horse Soldiers," which should go over with the general run of audiences in a big way. The potent marquee value of the names of John Wayne and William Holden is undeniable box-office insurance, but what is even more important is the fact that the picture, which has been produced on a large scale and finely photographed in DeLuxe color, can stand up on its own entertainment merits. Both Wayne and Holden are ideally cast in roles that will undoubtedly please their many fans. Wayne is a rough-and-tough Union colonel who leads three cavalry regiments 300 miles into enemy territory in a daring mission aimed at cutting off Vicksburg's supply lines, and Holden is a humane Surgeon Major who is assigned to the mission and who constantly clashes with Wayne. The film is packed with exciting action from start to finish and surges with battles and hand-to-hand combats. Many of the scenes, particularly those that show the battle action and the destruction of Newton Station, have a pictorial beauty that is a treat to the eye. There are good touches of comedy here and there to relieve the tension. Worked into the plot is a pleasing romantic interest involving Wayne and Constance Towers, a spirited Southern belle who is forced to go along on the mission to keep her from revealing its details to the Confederates. To sum up, the picture is rough, rugged and romantic, with ingredients that should have wide appeal:—

With the Civil War going badly for the Union, General Ulysses S. Grant (Stan Jones) realizes that the key to victory or defeat is to cut the Confederacy in two by destroying the supply lines to Vicksburg. To accomplish this, Grant orders Wayne to lead a cavalry force 300 miles into enemy territory to destroy the railroad line at Newton Station. The start of the mission is marred by friction between Wayne and Holden, who, as the chief medical officer, asserts his right to pass on the physical fitness of the men. En route to Newton Station, Wayne and his troops stop at a plantation owned by Constance Towers, a beautiful Southern girl, who graciously extends her hospitality. She becomes contemptuous, however, when Holden catches her eavesdropping on a meeting of Wayne and his officers. Unwilling to shoot her as a spy, Wayne decides to take her along on the mission to keep her from revealing his plans to the Confederates. Both soon find themselves drawn to each other, despite their conflicting personalities. Wayne succeeds

in reaching and destroying Newton Station. Upon learning that Confederate forces blocked his return to La Grange, Tennessee, his starting point, he decides to continue for another 300 miles through the heart of Rebel territory into Baton Rouge, which was then in Yankee hands. He and his men have to fight and run every inch of the way. The climax comes at a bridge spanning the Amite River. To escape the pursuing Confederate Cavalry, Wayne orders the bridge mined. He crosses the bridge shortly before it is destroyed, leaving behind Constance, who had exchanged vows with him to meet after the war.

The screenplay was written and produced by John Lee Mahin and Martin Rackin. It was directed by John Ford.

Family.

### **"The Hound of the Baskervilles" with Peter Cushing, Andre Morell and Christopher Lee**

(United Artists, June; time, 84 min.)

A good Sherlock Holmes melodrama, produced in England and photographed in Technicolor. The famed Sir Arthur Conan Doyle story has been produced three times before, once in 1922 and again in 1932 and 1939, but this is the only version ever made in color and the production values are superior to those of its predecessors. Because twenty years have passed since the last version was produced, most movie-goers will be unfamiliar with the story and for that reason should find its elements of horror, murder mystery and suspense interesting. The eerie atmosphere of the bleak, desolate moors is most effective in that it helps to keep the action tense and exciting. There is no marquee value in the all-English cast, but the acting is good, with impressive portrayals turned in by Peter Cushing, as Holmes, and Andre Morell, as Dr. Watson, his faithful companion. Welcome comedy relief is provided by Miles Malleon as an eccentric bishop. The color photography is first-rate:—

In the development of the story, Christopher Lee arrives in London to claim the estate and title left by his uncle, whose ugly death supported a legend that the head of the family would die horribly on the moors, killed by the "hound of hell." Fearing for Lee's safety, Francis De Wolff, the family doctor, requests Cushing and Morell to protect the scion. Cushing instructs Morell to accompany Lee to the family estate. There, Morell learns that an escaped murderer is roaming the moors. He also meets up with Ewen Solon, a morose farmer, and Marla Landi, his fiery daughter. Meanwhile, Lee becomes enamored with Marla. Shortly after Cushing arrives on the scene, the escaped murderer, who looked like Lee, is killed and mutilated by a howling dog. Cushing deduces that Lee had been the intended victim. Investigating further, Cushing, despite several attempts on his own life, comes across evidence that Solon is actually an illegitimate member of Lee's family, but, being next in line to Lee, he and his daughter had been plotting to kill the young scion in order to inherit the estate for themselves. Learning that Lee had arranged to dine with Marla that evening, Cushing and Morell rush to Solon's farmhouse to protect him. In the showdown, Solon is killed by Morell in self-defense; Marla dies in a swamp while fleeing from the scene; and Lee is saved by Cushing from being killed by a mad dog, who had not been fed by Solon for many days to prepare him for the kill. By removing a hideous mask from the head of the dead dog, Cushing disproves the legend that had been plaguing the family.

It was produced by Anthony Hinds and directed by Terence Fisher from a screenplay by Peter Bryan.

Too frightening for the very young.

It seems, however, that Buena Vista wants the parents to pay for the privilege of letting their children sleep in the back of the car! Is this the way to win friends for the outdoor theatres and make profits for Buena Vista?

## HAS YOUR INSURANCE COVERAGE BEEN REVIEWED RECENTLY?

With the advent of the inflationary spiral that followed World War II, this paper has from time to time cautioned exhibitors about the sharp increase in the cost of building construction and repairs, and of its effect on fire insurance needs. In view of the fact that there has been no abatement of these rising costs, another reminder will not be amiss.

According to statistics compiled by the Dow Service Real Estate Valuation Calculator issued by the F. W. Dodge Corporation, today's building replacement and repair costs are estimated to be about 152% more than they were in 1941. In other words, for every \$1,000 spent to construct or repair a building in 1941, you now would have to spend \$2,520. This means that a building constructed in 1941 at a cost of \$50,000 would cost \$127,000 to replace today.

Here are other interesting statistics. A building that cost \$50,000 in 1950 would cost \$70,550 to replace today. A building that cost \$50,000 in 1955 would cost \$56,500 to replace today.

Because of these constantly rising construction costs, theatre owners would do well to re-examine their existing fire insurance policies to make sure that they have adequate coverage on their properties. The building may have been adequately insured at the time it was built, but it may be under-insured now because of the creeping inflation.

If you have not already done so, you should get in touch with your insurance broker, agent or company without delay to review your policies and to discuss whether or not you are carrying sufficient insurance in the light of current replacement values.

To repeat what has been said in these columns before, the cost of adequate fire insurance is very small when you consider the amount of protection that you will receive. Insurance that has been written at low replacement values does not afford you proper protection, for in the event of fire you might be paid much less than either the replacement value of the building or the cost of repairs resulting from the damage.

## THE COSTLY BLUNDER

In a special report prepared for the Theatre Owners of America and made public in a current bulletin of that organization, the Sindlinger Research Company provides some interesting statistics on the losses suffered by the film companies because of the sale of their pre-1948 pictures to television.

Sindlinger's figures show that in the three years from 1957 through 1959, distribution will have lost \$71,300,000 more in film rentals from theatres than it receives from the sale of its pictures to television.

Broken down, Sindlinger's figures reveal that the loss in film rental to distribution as a result of the TV sales was \$73,200,000 in 1957; \$80,600,000 in 1958; and an estimated \$58,200,000 in 1959. On the other hand, distribution's income from TV sales is

given as \$67,900,000 in 1957; \$43,700,000 in 1958; and \$29,100,000 in 1959.

Commenting on the three-year loss, the TOA bulletin points out that "seventy-one million dollars would not only make a tremendous difference in the profit statements of the film companies, but would pay for the production of a great number of 'block busters.'" The bulletin adds that the distributor loss "doesn't even take into account the great toll on theatre receipts, and the number of theatres forced to close due to competition of movies on TV."

Back in the fall of 1956, when television first had available most of the greatest motion pictures produced prior to 1948, different industry executives, as well as several trade paper editors, waxed optimistic about the future of the motion picture business and discounted the seriousness of television competition by pointing out that the small screen on a home TV set cannot compete with the clarity and vastness of a theatre screen; that the novelty of the free entertainment medium was wearing out; and that people prefer to go out for a night's entertainment.

As the readers of these columns well know, HARRISON'S REPORTS, at the risk of being labeled "downbeat," did not go along with this ostrich-like attitude and faced up to the fact that the road ahead was not only far from smooth but also fraught with danger. Subsequent events, of course, proved that we were right.

Now that Sindlinger has come up with dollar figures that show that the sale of the pre-1948 libraries was a costly mistake that seriously affected the industry as a whole, it proves that the many millions realized by the film companies from TV sales was indeed fool's gold.

The question, however, is whether or not the film companies have learned a lesson from this costly blunder and will resist the temptation to enrich their treasuries and delight their stockholders by selling any of their post-1948 pictures in volume.

## THE 70mm OUTLOOK

TOA reports that, on the heels of the announcement by American Broadcasting-Paramount Theatres that it plans to equip 30 to 40 of its key theatres with 70 mm equipment, and activity in this direction as reported by exhibitors in many large cities, a check of forthcoming 70mm pictures shows this prospect:

For release this Fall: Columbia's "Porgy and Bess," MGM's "Ben Hur," Buena Vista's "The Big Fisherman," and Universal's "Spartacus." Scheduled to be made in 70mm although not likely to be released until some time in 1960 are Buena Vista's "Swiss Family Robinson" and three from 20th Century-Fox, "Can Can," "The King Must Die" and "The Greatest Story Ever Told."

If this trend toward the production of more and more 70mm films continues, it will make the lot of the small-town and subsequent-run exhibitors all the more tougher.

In the first place, few of them, if any, will be able to afford the cost of equipping their theatres for such large-screen productions. Secondly, many months probably will go by before such films will be made available to them in 35mm versions, and at such a time the pictures will have been milked dry, leaving them little opportunity to derive appropriate benefit.



# HARRISON'S REPORTS

Yearly Subscription Rates:

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New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, JUNE 20, 1959

No. 25

## TELEMETER STICKS ITS NECK OUT AGAIN

Undaunted by the failure of their Palm Springs experiment in 1953 with the Telemeter system of pay-as-you-see television, Paramount, through its subsidiary International Telemeter Corporation, this week announced lavish plans for a new test in Canada.

In the words of Louis A. Novins, Telemeter's president, "the conversational phase is over—Telemeter is ready to move into the market place and will begin operations before the end of the year." Novins then proceeded at a press conference in Hollywood to give details of the company's plans. On the following day (17), J. J. Fitzgibbons, president and managing director of Famous Players Canadian Corporation, another Paramount affiliate, disclosed where the first tests will be held and how soon.

Novins' statement gave a great deal of attention to what he called the advantages of wire or cable-TV as opposed to the use of the airways. Among other things, he defined these as "economics under prevailing conditions" and freedom to expand cable facilities as homes are equipped with pay-TV devices, which, he said, would result in lower costs for cable facilities per home to furnish three channels as against only one channel via the airways. He also cited the ability to re-run a program continuously during the day and evening, as well as Telemeter's ability to convert to over-the-air facilities wherever a certain point of saturation in a large market makes that economically advisable in the future.

Novins thus confirmed an earlier report in the trade press that no applications have yet been received in Washington for the limited three-year test of broadcast pay-TV proposed by the Federal Communications Commission. FCC officials were quoted as citing these reasons: the high cost and financial risk involved in a pay-TV operation; the adverse attitude of Congress toward pay-TV; and the reluctance of major program sources to sign on the dotted pay-TV line.

On this last reason, one FCC official said Hollywood producers are unwilling to risk the wrath of theatre exhibitors by offering films to pay-TV.

On the other hand it is quite obvious that the heads of at least two major companies are solidly in favor of pay-TV. Barney Balaban, of Paramount, understandably has been an outspoken proponent for many years (he most recently reaffirmed his position at the company's annual stockholders meeting) and is now moving aggressively to make pay-TV a reality through Telemeter. Just this week he was joined by Jack L. Warner, of Warner Bros., who is quoted in the current issue of *Variety* as being "enthusiastic" about the possibilities of pay-TV, predicting that this box-office type video would be with us "in a matter of time."

Evidence that companies other than Paramount are willing to supply top films for the test in Canada emerged from the statement issued by Fitzgibbons. This is, of course, no less than what they did for the ill-fated experiment in Bartlesville, Okla., with Telemovies in 1958.

It is claimed that the experiment in Canada will be on a much larger scale than tried before. Fitzgibbons revealed that the first installations will be in Etobicoke, a western suburb of Toronto, and that everything will be ready for a public demonstration in the fall. The system will start with more than 70 miles of TV cable, with a potential of 13,000 homes, and is described as readily expandable to serve an area of 40,000 homes in the West Toronto area. Trans Canada Telemeter, the division of FPC handling it, plans that at least 5,000 home units will be installed during the fall and winter months.

Significantly, neither the statement of Novins nor Fitzgibbons mentioned the previous Telemeter experiment in Palm Springs or the speed with which it was abandoned. This is a good time to recall those events. It will be remembered that the pictures shown on pay-TV in the California homes were the same ones playing the local Plaza Theatre. Although Paramount claimed afterwards that the test proved the system to be a success, the fact remains that Earle Strebe, operator of the Plaza, soon dropped simultaneous showings of the picture in his theatre and over the Telemeter system. He did so for two reasons: inability to obtain enough first-run product, and protests from the rival Sunair Drive-In Theatre, which complained to the Department of Justice that it had to play pictures behind Telemeter. The pay-TV system was then restricted to last runs and reissues. Telemeter was described as not profitable by Strebe, and the experiment was abandoned only six months after it started.

Neither was there any reference to the failure of the Bartlesville test in which Video Independent Theatres did not have the problem of clearances and availabilities, with which the experiment would have been hampered if other theatre interests were involved.

Two years ago, when Paramount held demonstrations of Telemeter in New York and Hollywood for exhibitors, the company reported great enthusiasm for the system and claimed that it had received 75 to 100 applications for local franchises. The fact remains, however, that, with the exception of its own Canadian affiliate, no exhibitor or group of exhibitors concluded a deal with Telemeter for a franchise. So far, the only enthusiasm shown for Telemeter comes from Paramount itself.

Fitzgibbons has invited the theatre owners in Canada to join in the development of Telemeter, but most of them are likely to turn a deaf ear to this invitation. The Canadian exhibitors, in fact, are preparing to do something about this new threat of toll-TV in their midst. Furnished with a blue print by the Theatre Owners of America regarding steps developed in the United States to combat pay-TV, Canadian exhibitors are launching a campaign to alert the people and their government to the true facts. Joseph Straus, president of the Canadian branch of TOA, said that a two-fold campaign is underway:

"1. To acquaint the public with the costs it will have to bear for pay-TV entertainment, in the belief that public sentiment would oppose such costs, and that opposition to

(Continued on back page)

**"Tarzan's Greatest Adventure"  
with Gordon Scott**

(Paramount, June; time, 88 min.)

Enhanced by Eastman color, this "Tarzan" adventure melodrama should please the followers of these jungle pictures, for it is filled with actionful ingredients that have proved popular in the past. Its "good triumphs over evil" story follows a traditional formula, with Gordon Scott, as Tarzan, once again matching his strength against villainous characters and wild beasts in incredible situations that bear little resemblance to reality. It is, however, the kind of hokum that should thrill the youngsters as well as their indiscriminating elders. The action was shot on location in Africa and the authentic backgrounds are interesting and pleasing to the eye. The color photography is first rate.

Briefly, the eventful story has Tarzan setting out in pursuit of a gang of crooks led by Anthony Quayle, who had attacked a jungle settlement and had killed four unarmed people to steal a load of dynamite. The crooks were headed for a secret diamond mine in the interior and needed explosives for their operations. While pursuing the gang, Tarzan meets up with Sara Shane, a beautiful playgirl, whom he saves from a crocodile after her plane crashes in the jungle. He takes her along with him in his canoe. Meanwhile the crooks learn that Tarzan is pursuing them and their frayed tempers lead to quarrels, caused to some extent by their mutual desire for Scilla Gabel, Quayle's sensuous mistress. In the events that follow, the pursuit becomes a cat-and-mouse chase, during which Tarzan is injured seriously by dynamite sticks thrown by the crooks. The outlaws in turn are reduced to Quayle and Nial MagGinnis when the others lose their lives in a variety of incidents. When the two finally reach the mine, MagGinnis attempts to kill Quayle out of greed but the latter bests him a fight to the death. Having recovered with Sara's aid and having sent her back to the safety of civilization, Tarzan catches up with Quayle at the mine and tangles with him on a high cliff. Their terrific battle ends when Quayle plunges to his death from the cliff. The murders avenged. Tarzan returns to the peace of his jungle abode.

It was produced by Sy Weintraub and directed by John Guillermin from a screenplay written by Berne Giler and himself. Family.

**"The Legend of Tom Dooley"  
with Michael Landon, Jo Morrow  
and Jack Hogan**

(Columbia, June; time, 79 min.)

This is a fairly good program melodrama even though it is somewhat grim and tragic. The popular folk-type song "Tom Dooley," which reveals how he lived and how he died, has been used by the producer as a base for the screen story, and portions of the song are heard in the background as the action unfolds, adding emphasis to the plot's variations. The story, which follows the song's theme closely, centers around three Confederate soldiers who ambush and kill several Union soldiers, only to find themselves labeled as murderers because they had committed the deed without realizing that the war had ended. It is not a pleasant tale, and the ending, in keeping with the song, is tragic, for all the principals die. The cast is relatively unknown, but the cast is competent:—

Michael Landon (as Tom Dooley), Richard Rust and Dee Pollack, Confederate soldiers, ambush a stagecoach and kill several Union soldiers. They are called murderers by the surviving passengers, who inform them that the war is over. The three regret the incident and decide to flee South before they are caught by the authorities. Landon, however, insists upon stopping to see Jo Morrow, his Northern girlfriend, to persuade her to go along with him. En route, they stop to see a doctor because Pollack had been wounded. They find a sheriff's posse waiting for them and manage to escape, but the effort proves too strenuous for Pollack, who dies. Jo agrees to go South with Landon, but her actions arouse the suspicions of Jack Hogan, a competitor for her hand. He gets the sheriff to deputize him and sets out in pursuit of Jo and Landon, who had paused in their flight to get married. Hogan manages to capture Landon and he is sentenced to hang after a speedy trial. Rust, who had been captured by Union soldiers, effects an escape and helps Landon to break out of jail. Hogan rightly suspects that they will try to pick up Jo and, by remaining close to her, forces them into a showdown fight. In the ensuing battle, Jo is killed accidentally while trying to help the pair, and Rust, mortally wounded, manages to kill Hogan before dying himself. It ends with the authorities arriving on the scene and taking a stunned Landon back to town to hang.

It was written and produced by Stan Shpetner and directed by Ted Post. Family.

**"The Man Who Could Cheat Death"  
with Anton Diffring**

(Paramount, June; time, 83 min.)

A fairly good British-made horror thriller, photographed in Technicolor, but it does not rise above the level of program fare. Although the film was made by the same producer-director team that fashioned "The Curse of Frankenstein" and "Dracula," this latest effort does not match the horrific and chilling qualities of those pictures, its chief drawback being that it is given more to talk than to movement. Nevertheless, the fantastic story, which is set in Paris at the turn of the century and centers around a mad doctor who had discovered the secret of remaining perpetually youthful, has a fair share of taut moments, as well as several situations that should raise goose pimples on those who are easily impressed. The direction and acting meet the demands of the script, but the all-British cast is generally unknown to American audiences. The color photography is good, but much of it is in a low key:—

Anton Diffring, a handsome doctor whose hobby is sculpturing beautiful women, appears to be 35 years of age. Actually, however, he is 104 years old. Years previously, together with Arnold Marle, a fellow-scientist, he had stumbled upon the secret of immortality, by which he remained youthful through means of a gland operation performed by Marle every ten years, and through a gland-serum he drank for several months prior to each operation. To obtain these glands and the serum, he had to kill, and most of his victims had been his models. Diffring is faced with a problem when Marle's right hand becomes paralyzed and another doctor must be found to perform the gland operation. Marle arranges for it to be performed by Christopher Lee, a young doctor



who was in love with Hazel Court, who in turn was infatuated with Diffring. Complications arise when Marle, who believed that Diffring obtained the glands from cadavers, discovers that the latter resorted to murder for his needs. He decides to end the experiment and is killed by the angered Diffring. Lee, unaware of the purpose of the operation, refuses to go through with it without Marle by his side. Hopelessly mad, Diffring kidnaps Hazel and locks her in a basement with Delphi Lawrence, a once-beautiful model he had driven insane. He then compels Lee to operate by threatening to kill Hazel. Lee fakes the operation and then follows Diffring to the basement after notifying the police. He arrives just as the terrified Hazel sees Diffring shrivel into a horribly disfigured old man of 104. While Lee rescues Hazel, the hysterical Delphi hurls an oil lamp at Diffring and sets the basement on fire. It ends with both perishing in the flames.

It was produced by Michael Carreras and directed by Terence Fisher from a screenplay by Jimmy Sangster.

Adult fare.

**"The Son of Robin Hood" with David Hedison, June Laverick and David Farrar**

(20th Century-Fox, July; time, 81 min.)

Produced in England and photographed in CinemaScope and Eastman color, this program adventure melodrama should satisfy the indiscriminating action fans, particularly the youngsters, for the action is brisk and exciting. The story, which is an extension of the Robin Hood legend, is routine in formula and treatment, but it takes place against impressive backgrounds and its mixture of intrigue and plentiful swordplay, though on the naive side, should please those who are not too concerned with either story values or logic. As can be expected in a film of this kind, there is nothing subtle about the acting; the good characters are heroic and the villainous ones are appropriately nasty. The players, however, are virtually unknown. The color photography is good:—

At a meeting in Sherwood Forest, the surviving members of Robin Hood's outlaw band are informed by Marious Goring, Regent to the Boy Prince, that their late leader had a son who is coming from Spain to lead them against David Farrar, the Black Duke, who was plotting to seize the throne. The meeting is surprised by Farrar, whose men rout the outlaws and capture Goring. Shortly thereafter, in Liverpool, David Hedison, Goring's younger brother, is attacked by three of Farrar's swordsmen. His life is saved by the intervention of June Laverick, who proves to be most adept with a sword and who turns out to be Robin Hood's daughter; she had been mistaken for his son because she dressed like a youth. Doubting whether the outlaws would rally to the leadership of a girl, George Woodbridge (as Little John) persuades Hedison to pose as Robin's expected son while June poses as his page. To gain access to Farrar's castle, Hedison and June masquerade as a noble French couple who had escaped from the outlaws after being made captives. There, they secure invaluable information from the unsuspecting Duke and lay plans to counter his effort to seize the throne. Complications arise when their ruse is discovered, but after several close calls they manage to lead the men of Sherwood Forest into the castle, overthrow Farrar and his

forces, and rescue Goring. The victorious outlaws hail June as a worthy off-spring of her father and prepare to attend the coronation of the Boy Prince.

It was produced and directed by George Sherman from a screenplay by George George and George Slavin.

Family.

**"Day of the Outlaw" with Robert Ryan, Burl Ives and Tina Louise**

(United Artists, July; time, 90 min.)

Depressing and rather disagreeable entertainment is offered in this outdoor melodrama, which has a stark, moody quality. The story starts out as a factional strife between a ruthless cattle baron and farmers but soon develops into a situation that has both factions joining forces to protect their women from being molested by a gang of uncouth Army deserters who take over the small community. It is an extremely unpleasant story, ugly in some respects, and, except for one young member, the outlaw ruffians who intimidate the townspeople are for the most part downright repulsive. Even Robert Ryan, as the hero, is not too fine a character, for he believes in force and covets Tina Louise, another man's wife, but he wins some measure of sympathy because he risks his life to get rid of the outlaws and eventually sees the error of his own ways. There is marquee value in the cast names, but it is doubtful if those who will be drawn to the theatre will find the picture pleasurable, for it is bleak, cheerless and violent throughout:—

Ryan, obstinate owner of a cattle empire resents farmers who string barbed wire across their lands. Based on this resentment, he comes to a small town to force Alan Marshall into a gun duel. Actually, however, Ryan coveted Tina, Marshall's wife, who had once been his sweetheart, and he hopes to dispose of her husband in a gun fight. Although no match for Ryan, Marshall courageously faces up to him, but their duel is interrupted by the sudden arrival of Burl Ives, a renegade Army officer, and six henchmen, who had robbed an Army paymaster's wagon and were being pursued by the U.S. Cavalry. The outlaws take over the town and get set to force themselves on the women-folk, but Ives, who was seriously wounded, holds them in check lest they get drunk and become easy victims for both the townspeople and the pursuing cavalrymen. Meanwhile, the menfolk heed Ryan's advice not to provoke the desperadoes. When the town doctor discloses that Ives' days are numbered, Ryan realizes that he must get the outlaws out of town in order to protect the women. He convinces them that there is a passage to freedom over the mountains and offers to lead them himself. No such passage existed, however, and he was in effect sacrificing himself for the sake of the people. Led by Ryan, the gang starts the trek in a blinding blizzard. One by one, the outlaws, either to survive or because of greed for the gold of the others, kill each other off until only Ryan remains. Half-frozen, he manages to make his way back to town. The frightening experience makes him realize the difference between right and wrong, and he decides to forget about Tina so that she could live in peace with her husband.

It was produced by Sidney Harmon and directed by Andre de Toth from a screenplay by Philip Yordan.

Adult fare.

pay-TV would develop of its own accord among organizations with veterans, school and union interests, as it has in the United States. Free television and radio mediums will be utilized for the campaign.

"2. To petition the Canadian Government to the legal problems involved in toll-TV, such as those which in the United States have resulted in a stringent FCC control of limited over-the-air toll-TV testing, and proposed legislation to similarly control cable-TV."

American exhibitors will be watching developments in Toronto very closely in the months ahead. Is this really the start (again) of a new era of pay-TV? Or is it another Palm Springs or Bartlesville coming up? We are inclined to think that the latter will prove true.

## REPEAT PERFORMANCE

It is always good to hear a film company president announce a strong-sounding array of upcoming product. But exhibitors should be forgiven if they are just a bit skeptical about the future product line-up announced this week by Jack L. Warner, president of Warner Bros., who stated that his company has scheduled 34 films for the rest of this year and 1960 at an investment of \$85,000,000. This skepticism is well-founded, not only because of the performance of the company during the first six months of this year, but also because product promised in prior announcements did not materialize.

Aside from "Auntie Mame," which was the only picture released by Warner Bros. during a two-month period—December, 1958 and January, 1959—the company has placed only nine pictures on the market from February through June. Of these, only three were in the "A" class—"The Hanging Tree," "Rio Bravo" and "The Young Philadelphians." Business on all three has been uneven in most parts of the country. The remaining six "B's" need not be mentioned.

As to the new list of 34 pictures for 1959-60, it is interesting to note that 14 of them were included as upcoming releases as far back as May, 1958, when Warners reported that it has 34 films either completed or in various stages of production. As a matter of fact, these same 14 films, plus four others in the current listing, were included also in a product announcement made by the company last October.

All these product announcements, incidentally, were accompanied by the usual optimistic pronouncements about faith in the future and meeting the challenge of the times.

We can't recall the name of the philosopher who said that "magnificent promises are always to be suspected." In the case of Warner Bros., this adage hits the bulls-eye.

## ALLIED'S FIRST COMBINED NATIONAL DRIVE-IN AND INDOOR CONVENTION

A. F. Myers, chairman of the board and general counsel of Allied States Association of Motion Picture Exhibitors, announced this week that the organization's first combined national drive-in and indoor theatre convention will be held at Miami Beach, Fla., on December 7, 8 and 9.

Myers said that this interim convention was awarded to Wisconsin Allied during the Pittsburgh convention in January, and that Ben Marcus, Wisconsin Allied's board chairman and a regional vice-president of National Allied, was appointed general convention chairman. Subsequently, at Wisconsin Allied's suggestion, the national organization's Advisory Committee approved Miami Beach as its next convention site because it was felt that many exhibitors, both drive-in and indoor, would welcome the opportunity to combine the convention with a Florida vacation.

Allied's national board will also meet in Miami Beach just prior to the convention on December 5 and 6.

Marcus has appointed two co-chairman. Edward E. Johnson, president of Wisconsin Allied, will be in charge of advertising and exhibits. Sig Goldberg, the regional association's national director, will be in charge of attendance and registration.

The convention will be held at the fabulous Eden Roc Hotel, where all facilities are being made available to Allied members exclusively during the three-day affair. Special attractive low rates, full American plan, have been established for the delegates and their guests at the convention.

Inquiries concerning the meeting should be directed to Allied Theatre Owners of Wisconsin, 1027 West Wells Street, Milwaukee 3, Wis.

Those of you who have not yet finalized plans for a summer vacation might do well to save either all or part of your vacation time for a trip to Miami Beach where the weather is ideal in December and where you will have an opportunity to mix business with pleasure.

## NOT A TEST CASE

Referring to our recent articles regarding the anti-trust suit brought by the Fresh Pond Open Air Theatre, of Cambridge, Mass., against Buena Vista Film Distributing Company involving a per capita charge for both adults and children in the guise of film rentals for "The Shaggy Dog," Abram F. Myers, board chairman and general counsel of National Allied, has sent the following communication to this paper:

"I hope your readers will not gain the impression this is a test case which will determine finally the legality of this form of admission price-fixing. Buena Vista was not a defendant in the Paramount Case and consequently is not bound by the decree wherein the defendant film companies were found guilty of a price-fixing conspiracy and the law on the subject was crystallized so far as they are concerned.

"That decree says the defendants shall not fix admission prices on any picture in agreement with the exhibitor, or in any manner or by any means. Only the Department of Justice can move the Court to enforce that injunction and it is one of the scandals of the age that the Department wilfully refuses to perform its clear duty and the reputations of those who have condoned such malfeasance are bound to suffer.

"Allied at every board meeting in the past two years, including the Washington meeting in April, reaffirmed faith in the 'White Paper' campaign and signs point to a renewal of the effort with increased vigor."

\* \* \*

Just before going to press, we learned that the application of the Fresh Pond drive-in for an injunction to prevent Buena Vista from enforcing its per capita admission policy on "Shaggy Dog" was denied by Federal Judge Charles E. Wyzanski, in Boston.

The judge ruled that the evidence did not show a violation of the anti-trust laws through price-fixing. He said that the film company was not imposing any illegal duty on the theatre to charge for children seeing "Shaggy Dog" and suggested that if the theatre wants to continue its policy of admitting children under twelve without charge, it can do so by "paying the bill out of its own receipts or by making adults meet a higher admission fee."

In other words, the Court has given sanction to the Buena Vista policy of charging a royalty based on each person who sees the film. After the hearing, however, the Fresh Pond's owners stated that it was their intention to press their suit for treble damages, and to take the case right through the higher courts for a final ruling.



# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
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Published Weekly by  
Harrison's Reports, Inc.,  
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Established July 1, 1919  
CIRCLE 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, JUNE 27, 1959

No. 26

## THEIR OWN WORST ENEMY

In our May 2 issue, we reported and commented on the shameful waste of product in Chicago by circuit theatres (Balaban & Katz) operated by the ABC-Paramount Theatres. That article referred to the showing on a double bill of Warner's "Auntie Mame" and MGM's "Some Came Running" in the Granada and Century Theatres in Chicago, two of the best houses in that city.

That there has been no abatement in this deplorable practice is made clear in the following letter that has been sent to this paper by Edwin Silverman, head of the Essaness Theatre Corporation of Chicago, under date of June 19:

"It is with regret that I call your attention to an alarming example of a new practice which is ruining a once great center of exhibition.

"Some weeks ago Balaban & Katz put together the combination of 'Some Came Running' and 'Auntie Mame,' in their ace outlying theatres. As an example of how the average exhibitor likes to play 'follow the leader,' I am attaching herewith a copy of today's newspaper movie directory, which shows the combination booking of 'Shaggy Dog' and 'Rio Bravo' in some of the finest theatres in Chicago, which includes, as you will note, Balaban & Katz Theatres, Stanley Warner Theatres, James Coston Theatres and several others.

"'Shaggy Dog' is the biggest box-office attraction of the season, and when exhibitors couple that picture with 'Rio Bravo,' it is an example of showmanship at its worst. How can exhibitors beseech the producers to give them a steady flow of product, and then wastefully book important pictures in this fashion?

"The subject of this letter, in my opinion, is an example of the exhibitor being his own worst enemy, and warrants industry-wide publicity, and editorial opinion, because other than a release of the post-48 pictures to television, there is nothing more destructive than the pursuit of this policy."

Not mentioned by Mr. Silverman but included in the newspaper directory he enclosed with his letter are such other combination bills as "Rio Bravo" and "Tempest," and "Compulsion" and "Sound and the Fury." Additionally, "Imitation of Life" is double-billed in different theatres with such top films as "The Mating Game," "Compulsion" and "Sound and the Fury."

Among the nation's exhibitor leaders, none have been more vociferous than George G. Kerasotes, president of the Theatre Owners of America, about

new clearances, not heretofore in existence, to the dire need for more product to take care of exhibition's needs. This week, in an address before the annual convention of the New Mexico Theatres Association, Kerasotes reiterated his firm belief that the key to the industry's future is more product. "We are a long, long way from reaching the point where the law of supply and demand will ease the existing seller's market," said Kerasotes.

"Despite some of the grandiose recent announcements of millions and millions of dollars in new production," he added, "the fact remains that as of a few weeks ago, thus far in 1959, only 80 films had either been completed or were being shot in Hollywood. This compares with 94 a year ago. Unless new fires are lighted in Hollywood, or other new sources of product developed very quickly, the total number of films to be distributed by the major companies in 1960 will be less than we had last year, and less than we will have this year."

Before Mr. Kerasotes raises his voice once again about the product shortage, he will do well to straighten out Balaban & Katz and Stanley Warner Theatres, two of TOA's leading circuit members, for their present dissipation of top product in Chicago.

## THE AWAKENING OF THE IOTA

Under date of June 19, the board of directors of the Independent Theatre Owners Association, headed by Harry Brandt, adopted the following resolution:

"WHEREAS, special releasing patterns have been employed for Paramount-Cecil B. DeMille's 'Ten Commandments' and United Artists-Michael Todd's 'Around the World in Eighty Days,' and are presently being employed for the distribution by 20th Century-Fox of Magna Theatres' 'South Pacific'; and

"WHEREAS, these releasing patterns are reported to be under consideration for additional forthcoming attractions; and

"WHEREAS, these releasing patterns constitute a discriminatory selection of theatres for playdates and arbitrarily disrupt the customary availabilities of member theatres in the Independent Theatre Owners Association, Inc.; and

WHEREAS, the aforesaid releasing patterns represent a disregard of the competitive playing positions of member theatres of the Independent Theatre

(Continued on back page)

**"Pier 5, Havana" with Cameron Mitchell,  
Allison Hayes and Eduardo Noriega**  
(United Artists, July; time, 67 min.)

A very ordinary program melodrama is offered in "Pier 5, Havana." The writing, direction and acting are decidedly routine, but it has some exploitation value because the story takes place in Cuba following the political revolution and deals with an American who becomes involved in a plot to overthrow the Castro government while searching for a missing friend. The timeliness of the story, however, is not enough to make it interesting, for the plot itself is conventional, familiar and lacking in genuine excitement. Strictly for the lower half, it is the kind of picture one forgets immediately after leaving the theatre. The photography is acceptable:—

Cameron Mitchell, owner of a Miami airport, arrives in Havana to search for Logan Field, his pal, who was reported missing in the revolution. Through Michael Granger, of the Havana police, Mitchell meets up with Allison Hayes, his former sweetheart, and learns that she had married Field. Eduardo Noriega, a suave Cuban financier who had become chummy with Allison, resents her reunion with Mitchell. Discovering that Field had worked for Otto Waldis, a boat builder, Mitchell visits the latter's establishment, where he is beaten up by two thugs who warn him to return to Miami. He trails Waldis to the apartment of Nestor Paiva and discovers that all concerned were Batista henchmen dedicated to the overthrow of Fidel Castro. One day the missing Field, badly wounded, shows up and tells Mitchell and Allison how he had been forced by Batista sympathizers to join a plot to bomb Castro's headquarters. Allison rushes to the influential Noriega for help and is shocked to discover that he is the secret leader behind the Batista movement. Meanwhile, Field tries to warn the police of Castro's danger, but he is trapped by Noriega's henchmen and killed. Mitchell goes to Noriega's home for Allison and finds one of the financier's aides abusing her. Mitchell goes berserk and, in the ensuing battle, Noriega escapes in a speedy sports car. He is pursued by Mitchell, who catches up with him after a hot chase. A vicious fight between them is interrupted by the police, who cart the snarling Noriega off to jail. It ends with Mitchell and Allison looking forward to a new life together in liberated Cuba.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by James B. Gordon, based on a story by Joseph Hoffman.

Adult fare.

**"Curse of the Undead" with Eric Fleming,  
Michael Pate and Kathleen Crowley**  
(Univ.-Int'l, July; time, 79 min.)

Except for the fact that it has a western setting, giving it some novelty appeal insofar as the locale is concerned, this horror-type film is, in effect, an old-hat, overlong version of the "undead vampire" theme. At best, it is strictly for the indiscriminating and rates no better spot than the lower half of a mid-week double bill. The story follows a pat formula in that it deals with an "undead" man who had been cursed as a "vampire" and who continues to survive by preying on other humans for their blood. All this has been done so many times that few of the situations are more than mildly chilling even

though they are meant to be horrific. As a matter of fact, some of the things that happen are so "corny" that they draw laughter where none was intended. The direction and acting meet the demands of the ordinary script. Much of the photography is in a low key:—

While investigating the mysterious deaths of young girls in a western town, John Hoyt, a doctor, is killed under strange circumstances. Jimmy Murphy, his son, accuses Bruce Gordon, a neighbor who had been feuding with the family, and is killed by the latter in a gun duel, despite the interference of Kathleen Crowley, his sister, and Eric Fleming, a young preacher. Seeking vengeance, Kathleen hires Michael Pate, a strange and sinister gunman, to even matters with Gordon. Late that night, Pate sneaks into Kathleen's room for an unearthly embrace, and he leaves the sleeping girl unaware of the visit, despite blood-dripping wounds on her neck. While examining ancient documents left to Kathleen by her father, Fleming, the preacher, discovers information concerning a Spanish nobleman who had murdered his wife for being unfaithful and who had committed suicide, but, cursed as a vampire, he had lived on as one of the "undead." Fleming discovers also that a picture of the nobleman is a likeness of Pate. In the course of events, Ed Binns, the sheriff, is killed in a gun duel with Pate, who in turn is not harmed by bullets that pierce his body. This happening, coupled with the fact that Pate cringes at the sight of a crucifix, convinces Fleming that he is one of the "undead." By imbedding a tiny wooden cross in the head of a bullet, Fleming downs the unholy fiend in a gunfight and his body turns to dust.

It was produced by Joseph Gershenson and directed by Edward Dein from a screenplay written by himself and Mildred Dein.

Adult fare.

**"Porgy and Bess" with Sidney Poitier,  
Dorothy Dandridge, Sammy Davis, Jr.,  
and Pearl Bailey**

(Columbia, Roadshow; time, 146 min.)

In making this classic American folk opera as a motion picture, Samuel Goldwyn has fashioned an outstanding artistic screen entertainment that will richly deserve the critical acclaim it undoubtedly will receive. It is a superb production in every sense of the word, beautifully photographed in Technicolor and the Todd-AO process, and enhanced by six-track stereophonic sound that serves to make the famed and familiar George Gershwin musical score all the more pleasurable. From the commercial point of view, the picture, which is being exhibited on a roadshow — 10 performances per week — basis, will appeal mainly to better class movie-goers, particularly the music lovers. It is doubtful if the rank-and-file picture-goers will appreciate the operatic style in which the story is presented.

The story, which takes place in 1912, is set in a teeming Negro slum district in Charleston, S. C., called Catfish Row, and centers around the joys and sorrows, and the violence and conflict, that come into the daily lives of the people in the community. The principal characters are Porgy, a kind crippled beggar, wonderfully played by Sidney Poitier, and Bess, an insecure woman of loose morals, effectively portrayed by Dorothy Dandridge, who is tenderly loved



and protected by Porgy and who sincerely desires his affection. The drama, violence and conflict stem from the violence stirred up by Brook Peters, as Crown, a brutish, murderous man whose mistress Bess had been, and who refuses to give her up, despite her desire to have nothing to do with him. Another evil that hovers over the community is Sportin' Life, a sharp but obnoxious dope peddler, who is played in fine style by Sammy Davis, Jr., and who ultimately lures Bess away to the big city by snidely tempting her with his "happy dust."

Like the play, the highlights include the crap game that culminates with the murder of Robbins (Joel Fluellen) by the vicious Crown; the appeal by Bess to the crippled Porgy for protection when Crown escapes to a hideout and she is ostracized by the community; the raising of "saucer" funds with which to bury the murdered Robbins; the picnic at which Crown abducts Bess against her will to fulfill his lust for her; the hurricane that brings tragedy and sorrow to the community; Porgy's killing of Crown when the latter attempts to take Bess away from him by force; Bess' going away to the big city with Sportin' Life while Porgy is questioned by the police; and the heartbroken Porgy setting out in his goat-drawn cart to find her. All this is presented and enacted in a way that is at once moving and exciting.

Pearl Bailey, as the earthy Maria, owner of a sea food shop, is excellent in her limited role, and a most touching portrayal is turned in by Diahann Carroll as a young mother who dies tragically while searching for her fisherman-husband in the hurricane. The others in the all-Negro cast are most competent. Except for Davis and Miss Bailey, the singing voices of the others are dubbed, but one does not mind this because of the perfect synchronization of the lip movements.

It was produced by Samuel Goldwyn and directed by Otto Preminger from a screenplay by N. Richard Nash, based on the play by DuBose and Dorothy Heyward.

Adult fare.

### UNITY PAYS OFF

Working closely together, the organized exhibitors in Illinois have succeeded in defeating an attempt to include theatres in minimum wage legislation in that state.

According to a joint announcement issued by George Kerasotes, TOA president and board chairman of the United Theatre Owners of Illinois; Jack Kirsch, president of Allied Theatres of Illinois; and David Wallerstein, president of Balaban & Katz Theatres of Chicago, legislation that would have imposed a \$1 per hour minimum wage requirement on theatres as well as other industries in the state, has been amended to exempt theatres from its coverage.

Other measures previously defeated through the efforts of the organized exhibitors include a bill that would have imposed a 3 per cent tax on the gross receipts of all motion picture distributors, and another bill calling for a tax of 1 per cent on the gross receipts of various occupations, including motion picture theatres.

The success of the Illinois exhibitors in defeating these measures proves once again the value of unity among all classes of exhibitors in matters of common interest.

### THE READERS HAVE THEIR SAY ON "SHAGGY DOG"

Tommy James, veteran St. Louis exhibitor and board chairman of the Missouri Illinois Theatre Owners, has this to say in a letter to the editor:

"I always find your editorial remarks very constructive and in the interest of exhibition. Always I look forward to receiving HARRISON'S REPORTS in the mail with great satisfaction.

"However, I find myself differing with you on your editorials of June 6 and 13 regarding 'The Shaggy Dog' royalty payments. The 'children free' policy has for years been one of the minor diseases of exhibition. Followed later by the 'buck a carload' in the drive-in theatres in many sections of the country has developed into 'cancer.' This has affected exhibition so badly that it is high time that organized exhibition and independent individual exhibitors should lend their full support in trying to cure this dreadful disease to exhibition.

"Price wars occasionally are helpful but become ruinous if continued. In other industries after a short while 'common sense' prevails and are stopped. If common sense should prevail in exhibition the present 'sellers' market' would not threaten the livelihood of many theatre owners and the existence of theatres. Common sense would convince the drive-in theatres that—'elimination of parking worries,' 'elimination of baby-sitter problems,' and 'playgrounds for the kiddies' should be enough inducement to invite and bring in customers.

"'Shaggy Dog' appeals to children and its potential possibilities depend on the children to bring the elders. Had the drive-in theatres been charging a nominal fare for children this problem would not have been created. If the drive-in theatre owners in many spots eliminated the 'buck a carload' policy and charged 50c or better for adults they would have been a lot better off. Otherwise this 'cancer' will spread and affect every 'main street' and every 'highway.'

"Although I differ with you on this subject, I still think HARRISON'S REPORTS is exhibition's best friend."

\* \* \*

On the lighter side, a constant reader, who prefers not to be identified, has sent the following comment to this paper, under the heading "The 'Shaggy Man' Case":

"The complaint of Fido Collie, of Fire Hydrant, Me., that Airedale Pictures is compelling all doghouse theatres to pay a per capita payment of two bones per puppy in connection with the licensing of Walt Dachschund's 'The Shaggy Man' is the doggonest situation.

"If Airedale gets away with this, it will be dog eat dog in order to get enough bones for puppies to attend the picture with their canine elders. Is it fair, we bark accusingly, to make Mama Wolfhound pay a dozen bones for the privilege of letting her offspring have their feeding in a doghouse theatre?

"We hope Judge Bull Terrier will speedily issue an injunction restraining Airedale from imposing this impossible burden on doghouse theatre owners. A man who barks like a dog is not that important to puppies.

"Raise your voices in howling protest."

Owners Association, Inc., and, in effect, establish detriment and damage of Independent Theatre Owners Association member theatres; and

"WHEREAS, these release patterns push back the playdates for all Independent Theatre Owners Association theatres, creating excessive delays and play havoc with playdates for subsequent runs while the film is milked dry in specially favored situations, now therefore

"BE IT RESOLVED, that the Board of Directors of Independent Theatre Owners Association go on record in vigorous opposition to these special releasing patterns and communicate its displeasure to all film companies in addition to the film companies which have already engaged in this practice, and

"BE IT FURTHER RESOLVED, that the officers of the Independent Theatre Owners Association are authorized and directed to take all appropriate steps they deem expedient to prevent the recurrence of this arbitrary releasing pattern for any motion picture in the future."

One comment that may be made of the ITOA resolution is that it is long, long overdue.

Like other exhibitors, the ITOA members have been hurt by the special releasing policies instituted by the major film companies during the past few years, particularly since the initial release of "The Ten Commandments." Despite the discrimination and damages suffered by its members, the ITOA held its peace and consistently advocated and supported arbitration, conciliation and roundtable discussions as a means of finding solutions to the host of problems affecting its membership. At the same time, its leaders have been highly critical of National Allied for knocking at the doors of Congress in search of badly needed relief.

Nevertheless, every one of the complaints that are brought out in the ITOA resolution long have been cited by National Allied and are thoroughly and competently dealt with in that organization's "white paper," which charges that the principal blame for the desperate condition of thousands of exhibitors rests upon the major film companies because of practices and policies that are violative of the injunctions issued by the Courts under the anti-trust laws, and upon the Department of Justice for failing to properly interpret, uphold and enforce these injunctions.

The mere fact that the ITOA, through its resolution, goes on record as being in vigorous opposition to special releasing patterns and communicates its displeasure to the film companies, is meaningless, for such resolutions have been ignored in the past.

What does intrigue us, however, is the authorization and direction given to the ITOA officers "to take all appropriate steps they deem expedient" to combat the practice. Since arbitration, conciliation, roundtable discussions and even the American Congress of Exhibitors have not been productive of relief, and since the ITOA disagrees with the Allied "white paper" campaign, it will indeed be interesting to see what "appropriate steps" they will take to attain the relief demanded by their membership.

If they decide to follow the Allied policy, it will be a bitter pill to swallow.

## NOT AS SPECIAL AS THEY WERE MADE OUT TO BE

From the ballyhoo that continues to pour out of the Paramount publicity department, and from the fine review treatment given to the picture in several of the trade papers, one could get the impression that "Tarzan's Greatest Adventure," which the company is releasing, is something very special. Our own review indicated that it was no more than a fair program picture of its kind.

That Paramount itself shares our review opinion is evidenced by the fact that the picture skipped a first-run showing in New York City and opened instead at the Brooklyn Paramount Theatre as a supporting feature to "Don't Give Up the Ship," the Jerry Lewis comedy. The New York *Daily News*, which is generally kind to most films, gave it a mild review.

"Don't Give Up the Ship" is another that received special review treatment in some of the trade papers along with plentiful ballyhoo from Paramount. We didn't think much of it in our own review. In this case, too, Paramount apparently shared our opinion, for it permitted the picture to skip a Broadway run and opened it at the Brooklyn Paramount with a minimum of fanfare. The review in the *Daily News* stated that "The gags were old when the Keystone Kops were young; much of the humor is in poor taste, and the comedian himself is pathetically unfunny in a performance geared for morons."

Bear all this in mind when the Paramount salesman tries to sell you either of these pictures as something extra special.

## COLUMBIA DELIVERS THE MERCHANDISE

Since a steady supply of product is of the utmost importance to exhibitors in these trying times, the announcement this week that Columbia Pictures is planning to release a minimum of 14 pictures in the last four months of 1959 is indeed welcome news.

As announced by Rube Jackter, the company's general sales manager, the Fall and Winter program will be headed by such top films as "They Came to Cordura" with Gary Cooper, Rita Hayworth, Van Heflin and Tab Hunter; "The Last Angry Man" with Paul Muni, David Wayne and Betsy Palmer; "Killers of Kilimanjoro" with Robert Taylor; "Babette Goes to War" with Brigitte Bardot; "Once More, With Feeling" with Yul Brynner, Kay Kendall and Gregory Ratoff; and "Man on a String" with Ernest Borgnine and Kerwin Mathews.

Other lesser pictures on the program include "The Tinger" with Vincent Price and Judith Evelyn; "The Crimson Kimona" with Victoria Shaw and Glenn Corbett; "Battle of the Coral Sea" with Cliff Robertson and Gia Scala; "Satan's Bucket"; "The Gene Krupa Story" with Sal Mineo; "Zex" with Rod Cameron and Mary Murphy; "The Warrior and the Slave Girl"; and "The Flying Fontaines."

Two months ago, in commenting upon Columbia's expanded production program, we stated that the company, under its new management team headed by president A. Schneider, will soon take its place at the side of 20th Century-Fox and United Artists as the leading companies and chief sources of supply. It appears as if the company already has attained that status.



Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
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Vol. XLI

SATURDAY, JULY 4, 1959

No. 27

## POSITIVE ACTION NEEDED

What was described in one trade paper as "two days of informal conferences" took place in New York this week between Eric Johnston, president of the Motion Picture Association of America, and Si H. Fabian, chairman of the American Congress of Exhibitors.

According to the reports in the trade press, the purpose of the conferences was to set a date for a second meeting between the MPAA committee on exhibitor relations and ACE's executive committee. Upon concluding his talks with Fabian, Johnston departed for Paris. Neither he nor Fabian issued a statement concerning the matters they discussed. ACE headquarters in New York had no information about the talks except to say that the date for a second meeting between the ACE and the MPAA committees had not yet been set.

Both committees met for the first time on May 14 and, as reported in these columns, no significant news came out of the session. The meager news that did come out of that meeting consisted merely of the usual general platitudes about the conferees being constructive and cooperative in their thinking even though no decisions could be made on the many existing problems discussed.

Following that first meeting, it was also stated by both Johnston and Fabian that the committees were to report to their respective groups for further discussions of the subjects explored, and that another meeting between them would be held some time in the future, possibly within one month. Meanwhile, more than seven weeks have gone by and the date for the second meeting has not yet been set. And it seems as if many more weeks will go by before such a meeting is held, for Johnston is expected to remain abroad for a period of from two to three weeks. This means that he will return at the height of the vacation season, which in turn will present a problem in getting the different committee members together. Accordingly, it will not surprise this paper if another six to eight weeks go by before the two committees meet again.

The American Congress of Exhibitors was conceived almost eight months ago, on November 14, 1958, when Spyros P. Skouras, the well-meaning president of 20th Century-Fox, invited more than 100 prominent exhibitors to convene in New York

for the purpose of forming a united exhibitor front so that the theatre owners would have a better-equipped voice to meet with the leaders of production and distribution in a subsequent all-industry round-table conference.

The idea of unity among exhibitors was rightly received with enthusiasm by the leaders of all the principal exhibitor associations and, working with zeal that was truly surprising, they established ACE within a few short weeks on a permanent basis, complete with an initial program of activity covering a wide range of problems faced by exhibition. Foremost on the program was the setting up of a roundtable conference with the heads of the film companies to work out trade policies that would be fair and equitable to the film companies and exhibitors alike.

Unlike the rapidity and urgency that marked its establishment, however, the progress made by ACE in carrying out its program has been most sluggish right up to date, despite the dire need for prompt exhibitor relief.

The position of the theatres, particularly the small-town and subsequent-run houses, is deteriorating steadily under current sales policies and trade practices, and as yet there is not the slightest indication that the distributors, as a result of the united exhibitor front represented by ACE, are willing to institute voluntary reforms.

If anything, the condition of the smaller exhibitors has become more desperate than ever, for the relatively few pictures that are doing outstanding business either are not made available to them while they are reasonably fresh in the public's mind, or are offered to them on impossible terms. As pointed out in one of our recent editorials, these exhibitors, aside from being plagued by decreased attendance, find themselves faced with distributor sales policies that take no cognizance of the equity involved, the smallness and distress of particular situations, and the limitations of potential grosses. In some cases the demands are ridiculous because the pictures simply aren't worth the terms asked. In the case of pictures that are really worthwhile, the terms demanded are frequently so prohibitive that little if any profit is left for the exhibitor even if the pictures do exceptionally well at the box-office.

(Continued on back page)

**"North by Northwest" with Cary Grant,  
Eva Marie Saint and James Mason**

(MGM, July; 137 min.)

Alfred Hitchcock lives up to his famed reputation as a master of suspense and thrills in this highly entertaining spy melodrama, which has been photographed in VistaVision and Technicolor. It undoubtedly will prove to be a top box-office attraction, not only because of the cast names, but also because of the favorable word of mouth that will surely spread from all who see it. There is something unusual happening all the time in the eventful though somewhat implausible story, which moves along at a fast clip throughout the footage and centers around a debonair Madison Avenue advertising executive who becomes innocently and dangerously involved with an enemy spy ring when he is mistaken for an American counter-spy. Cary Grant is ideally cast as the hapless executive who not only finds himself mixed up with spies but who is also framed on a murder charge and becomes the object of a nationwide police hunt. Aside from the suspense and thrills, there is plentiful comedy throughout, with many situations that will make audiences howl with laughter. Eva Marie Saint is excellent as a sexy American counterspy who wins Grant's heart but leads him to believe that she is the willing mistress of the suave enemy spy leader, effectively portrayed by James Mason. Grant's romantic scenes with Miss Saint are quite "hot" and their dialogue is unusually frank. Not the least of the film's assets are the interesting backgrounds in New York, Chicago and South Dakota. A most fascinating background is the Mt. Rushmore Memorial, where a frantic, cliff-hanging pursuit takes place among the giant sculptured faces of Presidents Lincoln, Washington, Jefferson and Theodore Roosevelt. The color photography is excellent:—

The rather complicated but interesting story opens with the kidnapping of Grant from a New York hotel by several of Mason's henchmen, who think that he is a counterspy. After being questioned by Mason at a Long Island estate, Grant is forced to drink a whole bottle of whisky and is placed behind the wheel of a moving car to drive drunkenly to his death. He manages to escape but is picked up by the police as a drunken driver. He retraces his steps with the police and is unable to prove the fantastic details of his story. Confounded, he decides to investigate on his own. This leads him to the United Nations Building, where one of Mason's henchmen frame him in the murder of a diplomat. He manages to elude capture and to board a train headed for Chicago. Eva, a passenger, recognizes him as the "wanted murderer" and aids his escape by hiding him in her compartment. From then on, Grant becomes involved in all sorts of wild adventures, during which several unsuccessful attempts are made on his life and during which he discovers that Eva is a part of Mason's gang. This disillusionment ends when he is taken in hand by Government agents who explain that he (Grant) had been mistaken for a mythical spy they had created, and that Eva actually was an American counterspy. Grant agrees to cooperate with the American agents to strengthen Eva's role, but something goes wrong and her identity is discovered by Mason. Grant rescues her from the spies and this leads to a dangerous chase on the Mt. Rushmore Memorial, where the

pursuers are either shot or fall to their deaths while Grant and Eva barely escape with their lives.

It was produced and directed by Alfred Hitchcock from a screenplay by Ernest Lehman.

Adult fare.

**"Anatomy of a Murder" with James Stewart,  
Lee Remick and Ben Gazzara**

(Columbia, July; time, 160 min.)

Robert Traver's best-selling novel has been transformed into a brilliant adult motion picture by producer-director Otto Preminger. Bristling with raw-edge emotion and crammed-full with powerful exploitation possibilities, the picture, which is sure to be an Academy Award nominee, should fill box-offices with the happy sound of jingling coin wherever it is shown. From the opening to the closing scenes, it is an exciting and attention-holding excursion into the tension-filled atmosphere of a murder trial. Preminger's direction cannot be faulted as he moves the actors through the slow-moving early sequences and then expertly builds to the gripping pyrotechnics that erupt during the long and magnificent trial sequences. Since a key point in the case concerns a rape committed by the murdered man, it should be noted that the subject is discussed in complete detail with some of the most plain-spoken dialogue ever heard in a motion picture. This frank dialogue, however, is handled in adult fashion and in the best possible taste so that only the most prudish may find it offensive. James Stewart is masterful as the small-town lawyer who takes on the legal might of the state in David-like fashion. Lee Remick is sexy and compelling as the rape victim and shadowy wife of Ben Gazzara, the defendant, who is most effective as the man on trial for his life. In lesser, but important roles, Eve Arden, Arthur O'Connell, Kathryn Grant, Brooks West and George C. Scott, contribute much to the magic of the proceedings. But the biggest surprise of all is the acting prowess of Joseph N. Welch, the famed lawyer from Boston, who bids fair to "steal" the picture from under the noses of the all-star cast in his portrayal as the Judge. Although the screen crackles with excitement throughout, there are very good touches of comedy here and there to relieve the tension. The photography is fine.

Briefly, the complex story opens with Stewart mulling whether or not to take on the defense of Gazzara, an Army lieutenant, who had killed a saloon owner for allegedly raping Lee, his wife. After interviewing both Gazzara and his wife, Stewart decides to handle the case even though they have very limited funds. With the aid of O'Connell, a retired lawyer who foreswears liquor during the course of the trial. Stewart attempts to build a proper defense for Gazzara. He encounters considerable opposition at first because the murdered man was popular, but he gradually breaks down the resistance and prepares his case. At the trial Stewart finds a formidable opponent in Scott, the prosecuting attorney, who shrewdly tries to exclude from the proceedings Lee's claim that she had been raped. After numerous legal skirmishes, Stewart outwits Scott and succeeds in introducing the rape as the powerful motive for the murder. From then on the trial develops into a bitter wrangle between the opposing lawyers as Stewart introduces evidence that Gazzara had been



temporarily insane at the time he committed the crime. Each resorts to strenuous objections because of the tactics used by the other, but in the final analysis the jury brings in a "not guilty" verdict for Stewart's client. In the end, however, Gazzara and his wife prove themselves to be unworthy characters, for they hurry out of town without either proper thanks or payment to Stewart.

It was produced and directed by Otto Preminger from a screenplay by Wendell Mayes.

Adult fare.

**"The Beat Generation" with Steve Cochran, Mamie Van Doren, Fay Spain and Ray Danton**

(MGM, July; time, 95 min.)

This melodrama is benefitted by a highly professional production that features top-rate direction, crisp acting and clever casting. It also boasts a controversial title and a well-placed guest appearance by Louis "Satchmo" Armstrong. Despite these assets, however, it will face tough sledding as a prime attraction because the screenplay is nothing more than a highly involved, somewhat unpleasant, cops-and-robbers yarn. The "beat generation" of the title is barely evident in the proceedings, for the story concentrates mainly on the efforts of a policeman to track down a vicious rapist. Steve Cochran plays the officer in grim fashion, and Mamie Van Doren, Maggie Hayes and Fay Spain are effective as the victims of the rapist, played competently by Ray Danton in "beatnik" style. The climax, which includes an underwater fight and a prolonged "beatnik" party, is overdrawn. All in all, it is the type of picture that lends itself to exploitation, but it does not deliver much in the way of entertainment, mainly because the "beatnik" angle brought into the story is ludicrous:—

Danton, a "beatnik" character, goes to the home of Maggie Hayes and introduces himself as a friend of her husband. After gaining admittance with this ruse, he proceeds to beat and rape her. Before leaving, he cleverly sets out breakfast dishes for two. Cochran, a police sergeant, and Jackie Coogan, his assistant, are assigned to the case. After questioning Maggie, they believe that her story of rape is an invention to enable her to explain the beating to her husband. This is particularly the view held by Cochran, who was embittered because of a previous unhappy marriage. Upon receiving a tip about the rapist, Cochran and Coogan pick up Jim Mitchum for interrogation, but Maggie is unable to make a positive identification. During the investigation, Danton, the real rapist, makes a date to meet the two police officers at a nightclub. While they await his arrival, Danton goes to Cochran's home and rapes Fay Spain, his wife. This causes Cochran to become a man possessed about apprehending the criminal and at the same time giving him cause for doubt about his wife. To further complicate matters, Fay discovers that she is pregnant and expresses a desire to abort the baby because of uncertainty about its father. A Catholic priest, however, talks her out of the abortion. At this point, Danton persuades Mitchum to duplicate his assaults and Mamie Van Doren is selected as the victim, but the rape attempt is foiled by the sudden appearance of

Ray Anthony, her husband. Cochran is called in and he hounds Maggie until she leads him to the rapist at a "beatnik" party. There, Cochran subdues Danton and places him under arrest. It ends with Cochran realizing that his hatred of women had been wrong, regretting that he had been suspicious of his wife and promising to mend his ways.

It was produced by Albert Zugsmith and directed by Charles Haas from a screenplay by Richard Matheson and Albert Glasser.

Adult fare.

**"The Mummy" with an all-British cast**

(Univ.-Int'l, July; time, 88 min.)

Written, produced and directed by the same British team that made "The Curse of Frankenstein," "The House of Dracula" and "The Man Who Could Cheat Death," this latest of their horror ventures is more or less repetitious of the weird, fantastic melodramatics that marked earlier "Mummy" pictures. It is, however, a fairly good picture of its kind, produced on a more lavish scale than its predecessors and enhanced by Technicolor photography. Those who are easily impressed should find that it has all the suspense and chills one expects to find in a picture of this kind, for the story centers around a giant, hideous mummy who comes to life after 4,000 years and sets out to destroy those who desecrated a sacred Egyptian tomb. The direction and acting are in keeping with the demands of the script. Universal-International is putting an ambitious exploitation campaign behind the picture, the kind that should help considerably to attract customers to the box-office:—

Excavating in Egypt at the turn of the century, a group of English explorers, including Felix Aylmer, Peter Cushing, his son, and Raymond Huntley, locate the 4,000-year-old tomb of a princess. They enter the tomb, despite the warnings of George Pastell, a mysterious Egyptian. There, a sudden shock causes the elderly Aylmer to go mad, and the expedition returns to England. Three years later, Cushing and Yvonne Furneaux, his lovely wife, are baffled by his father's premonition of impending death. Shortly thereafter, Aylmer is fiendishly murdered by a hideous mummified giant, who also kills Huntley. Cushing, too, is attacked, but the sudden appearance of Yvonne causes the monster to spare his life. It then comes out that the brutal killer (Christopher Lee) had been a high priest in Egypt at the time the princess had been embalmed, and through occult powers, transmitted by Pastell, he had returned to life to kill those who had desecrated her sacred tomb. During the monster's murderous rampage, only the startling resemblance of Yvonne to the long-dead princess keeps him from crushing Cushing to death. In the course of events, Pastell orders the mummy to kill Yvonne, but the creature turns on the Egyptian and kills him instead. Gathering Yvonne in his arms, the monster heads for a swamp, where he is attacked by the police with high-powered rifles that disintegrate his grisly hulk while Yvonne escapes to the waiting arms of her terrified husband.

It was produced by Michael Carreras and directed by Terence Fisher from a screenplay by Jimmy Sangster.

Too frightening for small children.

Up to now, many hard-hit exhibitors have looked to ACE with strong hope that its program will be productive of the relief they sorely need, but most of them are beginning to realize that they cannot place too much reliance on what ACE can accomplish, mainly because distribution as a whole is not viewing current exhibitor problems with any sense of urgency and has yet to display a sincere willingness to help overcome these problems.

National Allied, in a bulletin issued about three months ago, aptly described distribution's current attitude with this comment: "The film companies, encountering no determined resistance from exhibitors, are running amuck. Virtually all pictures above run-of-mill are being specially handled in one way or another. As a result, the product is burned up before reaching the theatres that must play on general release. Moreover, in some areas, theatres are being arbitrarily zoned and bidding is being forced where it never existed before. In one such area, announcements of the new zoning and bidding plans boldly disclose that the number of prints is being reduced."

As it is well known, Allied believes that the decrees in the Paramount Case contain measures that are essential to the preservation of the smaller exhibitors and that the relief they need can be made effective if the Department of Justice would properly interpret and enforce the decrees. Last July, Allied launched its "white paper" campaign, which is designed to secure enforcement of the decrees through Congressional action. With the advent of ACE, however, Allied soft-pedalled its campaign in a sincere desire to cooperate and to give the new unified exhibitor organization a full opportunity to reach peaceful solutions with distribution.

But the lack of promised action perturbed a number of the Allied leaders and a special meeting of Allied's board was scheduled for April 18 to deal with the matter. This action apparently disturbed the distributors, for within a week after the announcement of Allied's special board meeting, Eric Johnston arranged the May 14 meeting between the ACE and MPAA committees. Allied's board issued a statement that expressed gratification over the scheduled ACE-MPAA meeting along with "the hope that helpful solutions will be found without further delay."

Based on what has been accomplished thus far by ACE, and on the obvious dilly-dallying attitude of the distributors toward finding helpful solutions, it is the considered opinion of this paper that there is little reason to hope that anything concrete will come out of further meetings with the MPAA committee.

Such meetings as may be held probably will follow the pattern of the last arbitration conferences, which were entered into by both sides with the same claimed spirit of constructive and cooperative thinking, but which were finally abandoned without any concrete action being taken because of distribution's unyielding attitude.

The exhibitors cannot afford to waste more time in fruitless meetings with the distributors. Accordingly, National Allied will do well to press its "white paper" campaign with renewed vigor, and every exhibitor, whether a member of Allied or not, should give his unstinted support to the campaign, for it is the one positive way by which he can hope to preserve his future and retain his rightful place in the motion picture industry.

**"The Big Fisherman" with Howard Keel, Susan Kohner, John Saxon and Martha Hyer**  
(Buena Vista, Roadshow; time, 180 min.)

Photographed in Technicolor and the Panavision 70mm process, this biblical drama is most impressive from the production point of view and has obviously been produced on a large budget. As an entertainment, however, it probably will be received with mixed reactions in that many film-goers will feel that the action is too slow-moving and its three-hour running time is decidedly overlong. The story, which is based on Lloyd C. Douglas' best-selling novel of the same name, deals with the conversion of Simon Peter, the apostle, to Christianity, and with the influence he exerts on two young lovers. The story's element of religion covers the advent of Christianity, the opposition it had to overcome, and the elevation of Christ to His proper place. In addition to religion and romance, there are elements of action, intrigue and spectacle. All this should prove fairly interesting to the general run of movie patrons, but those who are more discriminating may find that the screenplay is less than adequate and that the principal characters are somewhat stiff and lacking in conviction. Whether or not it will prove to be a popular film is doubtful. Since Buena Vista is distributing the film on a roadshow, hard-ticket basis, exhibitors will do well to check the early engagements to see whether public acceptance of price and policy will be forthcoming:—

Susan Kohner, a half-Arabian, half-Judean princess, lives with Marian Seldes, her mother, under the protection of Mark Dana, King of Arabia. She is loved by Ray Stricklyn, Dana's neurotic son, and by John Saxon, another prince. Her preference for the latter enrages Stricklyn, who vows that she will be his. He also reveals to her that her father is Herbert Lom, Tetrarch of Galilee, who deserted her mother when she was an infant to take up with and marry Martha Hyer. Upon the death of her mother, Susan takes a vow to kill Lom, a feat that had been attempted unsuccessfully by others. Susan disguises herself as a boy and rides toward Galilee. En route, she is robbed of her horse and her money, after which she is befriended by Howard Keel, known as the Big Fisherman. Keel takes her to the home of Beulah Bondi, his mother-in-law, with whom he lived, although his wife had died years previously. She is befriended by Alexander Scourby, a neighbor and magistrate, who discovers her identity but does but reveal it. She obtains employment in Lom's palace as a translator and awaits her opportunity to kill him. She is unable to go through with the murder, however, because of the influence of the preachings of Jesus. Meanwhile, Keel becomes Jesus' chief disciple. Keel takes Susan back to Arabia before Lom or the Romans can harm her and arranges a rendezvous with Saxon. They find Stricklyn paralyzed. He begs Keel to cure him, promising freedom for Saxon and Susan. After being cured, Stricklyn returns to his evil ways and dies as warned by Keel. The latter and Susan prepare to leave the country as Saxon rides out to meet them, but at the last moment Saxon is informed by messengers that he must return because he had been named King of Arabia. Susan decides to leave, despite his plea to marry him, and she and Keel set off to carry on the work of Jesus.

It was produced by Roland V. Lee and directed by Frank Borzage from a screenplay by Howard Estabrook and Lee. Family.



IN TWO SECTIONS—SECTION TWO  
**HARRISON'S REPORTS**

Vol. XLI

NEW YORK, N. Y., SATURDAY, JULY 4, 1959

No. 27

(Semi-Annual Index — First Half of 1959)

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**RELEASE SCHEDULE FOR FEATURES**  
**Allied Artists Features**  
(1560 Broadway, New York 19, N. Y.)  
5902 The Cosmic Man—John Carradine .....Feb. 15  
5903 The Giant Behemoth—Gene Evans .....Mar. 1  
5904 Arson for Hire—Brodie-Thomas .....Mar. 1  
5657 Friendly Persuasion—reissue .....Mar. 12  
5905 Al Capone—Steiger-Spain .....Apr. 5  
5911 King of the Wild Stallions—  
Montgomery-Brewster (C'Scope) .....May 17  
5910 Speed Crazy—Halsey-Lime .....June 28  
5909 The Rebel Set—Kathleen Crowley  
(formerly "Beatsville, U.S.A.") .....June 28  
5914 The Big Circus—Mature-Fleming .....July 22  
5907 Battle Flame—Brady-Edwards .....July 26  
5908 Surrender-Hell!—Cabot-Andes .....July 26  
5917 The Bat—Price-Moorehead .....Aug. 9  
5916 Face of Fire—Whitmore-Mitchell .....Aug. 9  
5913 Web of Evidence—Johnson-Miles  
(formerly "Beyond this Place") .....Sept. 6  
5912 Calling North Pole—Jergens-Adams .....Sept. 20

## American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

- 311 She-Gods of Shark Reef—Durant-Montell ..Aug. 6  
313 Screaming Skull—Nicol-Weber .....Aug. 13  
216 Terror from the Year 5,000—Costello-Holden Aug. 13  
308 The Spider—Kemmer-Kenny .....Oct. 31  
314 The Brain Eaters—Nelson-Frost .....Oct. 31  
315 Paratroop Command—Bakalyn-Hogan .....Dec. 31  
316 Submarine Seahawk—Bently-Halsey .....Dec. 31  
317 Tank Commandos—Campo Lawrence .....Mar. 11  
318 Operation Dames—Meyer-Henderson .....Mar. 11  
319 The Roadracers—Lawrence Fraser .....Apr. 1  
320 Daddy-O—Contino-Giles .....Apr. 1  
321 Horrors of the Black Museum—  
Gough-Curnow (C'Scope) .....May  
323 The Headless Ghost—Lyon-Rose (C'Scope) ...May  
Reform School Girl—Ed Byrnes .....June  
Drag Strip Girl—Fay Spain .....June

## Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

- White Wilderness—True-Life Adventure.....Sept.  
Tonka—Mineo-Carey .....Dec.  
The Shaggy Dog—MacMurray-Hagen .....Apr.  
Sleeping Beauty—Cartoon feature .....July  
Darby O'Gill and the Little People—Munro-Sharpe..July  
The Big Fisherman—Keel-Kohner .....Aug.  
Third Man on the Mountain—Rennie-MacArthur ...Oct.  
The Jungle Cat—True-Life Adventure .....Dec.

## Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

- 324 Senior Prom—Corey-Hampton .....Jan.  
322 Murder by Contract—Vince Edwards .....Jan.  
319 Bell, Book and Candle—Novak-Stewart .....Jan.  
323 Good Day for a Hanging—MacMurray-Hayes ..Jan.  
326 Ride Lonesome—Scott-Steele (C'Scope) .....Feb.  
327 Gideon of Scotland Yard—Hawkins-Foster ...Feb.  
328 City of Fear—Vince Edwards .....Feb.  
329 The Two-Headed Spy—Hawkins-Scala .....Mar.  
330 Forbidden Island—Hall Adams .....Mar.  
331 Gunmen from Laredo—Knapp-Davi .....Mar.  
332 Gidget—Dee-Darren (C'Scope) .....Apr.  
333 Bandit of Zhobe—Mature-Aubrey (C'Scope) ...Apr.  
334 Juke Box Rhythm—Morrow-Jones .....Apr.  
337 The Young Land—Wayne-Craig .....May  
338 Face of a Fugitive—MacMurray-McCarthy ....May  
339 Hey Boy! Hey Girl!—Prima-Smith .....May  
Man in the Saddle—reissue .....May  
Santa Fe—reissue .....May  
342 Verboten!—Best-Cummings .....May  
343 It Happened to Jane—Day-Lemmon-Kovacs ...June  
344 The H-Man—Japanese Cast .....June  
345 The Woman Eater—Coulouris-Day .....June  
Middle of the Night—Novak-March .....July  
Anatomy of a Murder—Stewart-Remick .....July  
The Legend of Tom Dooley—Landon-Morrow ..July  
Have Rocket, Will Travel—3 Stooges .....Aug.  
The 30-foot Bride of Candy Rock—Lou Costello .Aug.  
230 The Bridge on the River Kwai—  
Holden-Guinness (C'Scope) .....Special

## Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 907 Tom Thumb—Tamblyn-Young .....Dec.  
908 Some Came Running—  
Sinatra-Martin-MacLaine (C'Scope) .....Dec.  
909 The Doctor's Dilemma—Caron-Bogarde .....Jan.  
911 Night of the Quarter Moon—  
London-Barrymore (C'Scope) .....Feb.  
910 The Journey—Kerr-Brynnner .....Feb.  
915 The First Man Into Space—Thompson-Landi ...Feb.  
912 The Mating Game—Reynolds-Randall (C'Scope) Mar.  
913 Nowhere to Go—Nader-Smith .....Mar.  
919 Count Your Blessings—  
Kerr-Brazzi-Chevalier (C'Scope) .....Apr.  
914 Green Mansions—Hepburn-Perkins (C'Scope) ..Apr.  
917 The World, the Flesh and the Devil—  
Belafonte-Stevens-Ferrer (C'Scope) .....May  
918 Watusi—Montgomery-Elg .....May  
920 The Mysterians—Japanese-made .....June  
921 The Angry Hills—Mitchum-Mueller (C'Scope) .June  
916 Ask Any Girl—  
Niven-MacLaine-Young (C'Scope) .....June

- 922 North by Northwest—Grant-Saint-Mason .....July  
923 The Beat Generation—

Cochran-Van Doren (C'Scope) .....July

- 924 The Big Operator—Rooney-Cochran-Van Doren Aug.  
925 The Scapegoat—Alec Guinness .....Aug.  
Tarzan, The Ape Man—Denny Miller .....Sept.  
For the First Time—Mario Lanza .....Sept.

## Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5809 Buccaneer—Brynnner-Heston-Bloom .....Jan.  
5810 Tokyo After Dark—Long-McCarthy .....Jan.  
5811 The Trap—Widmark-Louise .....Feb.  
5812 The Young Captives—Marlo-Patten .....Feb.  
5813 The Black Orchid—Loren-Quinn .....Mar.  
R5815 A Place in the Sun—reissue .....Mar.  
R5816 Stalag 17—reissue .....Mar.  
R5819 Shane—reissue .....Apr.  
5814 Tempest—Heflin-Mangano-Lindfors .....Apr.  
5817 Thunder in the Sun—Chandler-Hayward .....May  
5818 The Hangman—Taylor-Louise .....June  
R5824 Loving You—reissue .....June  
R5825 King Creole—reissue .....June  
5822 Tarzan's Greatest Adventure—Gordon Scott ..June  
5826 The Man Who Could Cheat Death—  
Diffing-Court .....June  
5820 Don't Give Up the Ship—Lewis-Merrill .....July  
5821 Last Train from Gun Hill—  
Douglas-Quinn-Jones .....July  
5823 The Five Pennies—Kaye-Bel Geddes .....Aug.  
5822 But Not for Me—Gable-Baker .....not set

## Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 901-9 Inn of the Sixth Happiness—  
Bergman-Jurgens (C'Scope) .....Jan.  
902-7 Sheriff of Fractured Jaw—  
More-Mansfield (C'Scope) .....Jan.  
903-5 Smiley Gets a Gun—Keith Calvert (C'Scope) ..Jan.  
904-3 Rally 'Round the Flag, Boys!—  
Woodward-Newman-Collins (C'Scope) ....Feb.  
907-6 Intent to Kill—Todd-Drake (C'Scope) .....Feb.  
908-4 Alaska Passage—  
Williams-Hayden (Regalscope) .....Feb.  
905-0 I, Mobster—Cochran-Milan (C'Scope) .....Feb.  
906-8 These Thousand Hills—  
Murray-Remick (C'Scope) .....Feb.  
909-2 The Remarkable Mr. Pennypacker—  
Webb-McGuire (C'Scope) .....Mar.  
910-0 The Sound and the Fury—  
Brynnner-Woodward (C'Scope) .....Mar.  
Diary of Anne Frank—  
Perkins-Shildkraut (C'Scope) (pre-release) .Mar.  
911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.  
915-9 Compulsion—  
Welles-Varsi-Stockwell (C'Scope) .....Apr.  
914-2 Warlock—Widmark-Malone (C'Scope) .....Apr.  
917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May  
912-6 The Sad Horse—Ladd-Wills (C'Scope) .....May  
913-4 The Little Savage—  
Armendarez (Regalscope) .....May  
918-3 Say One for Me—  
Crosby-Reynolds-Wagner (C'Scope) .....June  
920-9 Here Come the Jets—  
Broidy-Thomas (Regalscope) .....June  
922-5 South Pacific—Gaynor-Brazzi .....July  
Holiday for Lovers—Webb-Wyman (C'Scope) July  
921-7 Son of Robin Hood—  
Hedison-Laverick (C'Scope) .....July  
Miracle of the Hills—  
Rex Reason (Regalscope) .....July  
Blue Denim—DeWilde-Lynley (C'Scope) ...Aug.  
A Private Affair—Mineo-Carere (C'Scope) ...Aug.  
The Return of the Fly—  
Price-Halsey (Regalscope) .....Aug.  
Alligator People—Garland-Macready (C'Scope) Aug.  
919-1 The Man Who Understood Women—  
Caron-Fonda (C'Scope) .....Sept.



## United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Escort West—Mature-Stewart (C'Scope) .....Jan.  
Guns, Girls and Gangsters—Mohr-Van Doren .....Jan.  
The Last Mile—Mickey Rooney .....Jan.  
I Want to Live—Hayward-Coolidge .....Jan.  
Separate Tables—Niven-Kerr-Hayworth .....Feb.  
Lonelyhearts—Clift-Loy .....Feb.  
The St. Louis Bank Robbery—Steve McQueen .....Feb.  
Anna Lucasta—Kitt-Davis, Jr. ....Feb.  
Alias Jesse James—Hope-Fleming .....Mar.  
The Horse's Mouth—Alec Guinness .....Mar.  
Mustang—Jack Beutel .....Mar.  
Some Like it Hot—Monroe-Curtis-Lemmon .....Mar.  
Riot in Juvenile Prison—Hoyt-Henderson .....Apr.  
The Naked Maja—Gardner—Franciosa .....Apr.  
Man in the Net—Ladd-Jones .....May  
Gunfight at Dodge City—Joel McCrea .....May  
Pork Chop Hill—Peck-Gaurdino .....May  
Hound of the Baskervilles—Peter Cushing .....June  
Shake Hands with the Devil—Cagney-Murray-Wynter June  
The Four Skulls of Jonathan Drake—Franz-French ..June  
Invisible Invaders—Agar-Byron .....June  
A Hole in the Head—Sinatra-Parker-Robinson .....July  
The Horse Soldiers—Wayne-Holden .....July  
Day of the Outlaw—Ryan-Ives-Louise .....July  
Pier 5, Havana—Mitchell-Hayes .....July  
Cry Tough—Saxon-Cristal .....Aug.  
The Devil's Disciple—Douglas-Olivier .....Aug.  
The Rabbit Trap—Borgnine-Brian .....Aug.  
Ten Seconds to Hell—Chandler-Palance .....Sept.  
Cast a Long Shadow—Murphy-Moore .....Sept.  
Take a Giant Step—Nash-Dee .....Sept.  
Timbuktu—Mature-DeCarlo .....Oct.  
The Wonderful Country—  
Mitchum-London (C'Scope) .....Oct.

## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5906 The Restless Years—Saxon-Dee (C'Scope) ...Dec.  
5907 Appointment with a Shadow—  
Nader-Moore (C'Scope) .....Dec.  
5908 The Mark of the Hawk—Poitier-Hernandez ...Dec.  
5909 Mississippi Gambler—reissue .....Dec.  
5910 Up Front—reissue .....Dec.  
5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.  
5912 The Silent Enemy—British cast .....Jan.  
5913 Money Women and Guns—  
Mahoney-Hunter (C'Scope) .....Jan.  
5914 A Stranger in My Arms—  
Allyson-Chandler (C'Scope) .....Feb.  
5915 No Name on the Bullet—  
Murphy-Evans (C'Scope) .....Feb.  
5916 Never Steal Anything Small—  
Cagney-Jones (C'Scope) .....Mar.  
5917 Step Down to Terror—Drake-Miller .....Mar.  
5918 Imitation of Life—Turner-Gavin-Moore .....Apr.  
5919 The Wild and the Innocent—  
Murphy-Dru (C'Scope) .....May  
5920 Floods of Fear—Keel-Heywood .....May  
5923 The Mummy—English-made .....July  
5924 Curse of the Undead—Fleming-Crowley .....July  
5925 This Earth is Mine—  
Hudson-Simmons (C'Scope) .....July  
5926 Born to Be Loved—Haas-Morris .....July

## Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

806 Enchanted Island—Andrews-Allison .....Nov. 8  
808 Home Before Dark—Simmons-O'Herlihy ...Nov. 22  
808 Auntie Mame—Russell-Tucker .....Dec. 27  
809 Up Periscope—Garner-O'Brien .....Feb. 7  
810 The Hanging Tree—Cooper-Schell .....Feb. 21  
811 Helen of Troy—reissue .....Mar. 7  
812 Land of the Pharaohs—reissue.....Mar. 14

813 Rio Bravo—Wayne-Martin-Dickenson .....Apr. 4  
814 A Star is Born—reissue .....Apr. 18  
815 Westbound—Scott-Mayo .....Apr. 25  
816 Born Reckless—Van Doren-Richards .....May 9  
817 Island of Lost Women—Richards-Stevenson .May 16  
818 The Philadelphian—Newman-Rush .....May 30  
819 Gigantus, The Fire Monster—Japanese-made .June 13  
820 Teenagers from Outer Space—Japanese-made June 20  
821 The Nun's Story—Hepburn-Finch .....July 4  
822 Hercules—Italian-made .....July 25  
823 John Paul Jones—Stack-O'Brien .....Aug. 8  
901 Yellowstone Kelly—Walker-Byrnes .....Sept. 5  
902 Look Back in Anger—Burton-Ure-Bloom ....Sept. 26  
903 The F.B.I. Story—Stewart-Miles .....Oct. 10

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

3607 Bon Bon Parade—Favorite (reissue) (8½ m.) Jan. 2  
3754 Bwana Magoo—Mr. Magoo (6 m.) .....Jan. 9  
3553 Candid Microphone No. 5 (10 m.) .....Jan. 9  
3512 Picnics Are Fun—Ham & Hattie (7 m.) ....Jan. 16  
3608 The Emperor's New Clothes—  
Favorite (Reissue) (7 m.) .....Jan. 23  
3853 Aren't We All—Novelty (10 m.) .....Jan. 30  
3609 The Untrained Seal—  
Favorite (reissue) (7 m.) .....Feb. 16  
3804 Aquatic Carnival—Sports (8½ m.) .....Feb. 16  
3953 Greyhound Capers—  
Animal Cavalcade (reissue) (8½ m.) ....Feb. 23  
3755 Magoo's Homecoming—Mr. Magoo (6 m. ..Mar. 5  
3610 Little Boy with a Big Horn—  
Favorite (reissue) (7 m.) .....Mar. 12  
3554 Candid Microphone No. 1—  
(reissue (9½ m.) .....Mar. 12  
3611 The Egg Hunt—Favorite (reissue) (7½ m.) Mar. 26  
3756 Merry Minstrel Magoo—Mr. Magoo (6 m.) Apr. 9  
3854 Magic Stone—Novelty (10 m.) .....Apr. 9  
3612 Madeline—Favorite (reissue) (7 m.) .....Apr. 16  
3757 Magoo's Lodge Brother—Mr. Magoo (6 m.) May 7  
3555 Candid Microphone No. 2—reissue (9½ m.) May 14  
3613 Novelty Shop—Favorite (reissue) (6½ m.) .May 14  
3954 The Three Big Bears—  
Animal Cavalcade (reissue) ( 8 m.) .....May 28  
3614 Christopher Crummet—  
Favorite (reissue) (7 m.) .....June 11  
3806 Jungle Adventure—Sports (9½ m.) .....June 11  
3855 Babies by Hannister—  
Novelty (reissue) (8½ m.) .....June 25  
3758 Terror Faces Magoo—Mr. Magoo (6 m.) ...July 9  
3615 Poor Elmer—Favorite (reissue) (7½ m.) ...July 16  
3556 Candid Microphone No. 3—reissue (10 m.) .July 23  
3856 Community Sing No. 1—  
Novelty (reissue) (10 m.) .....July 30

### Columbia—Two Reels

3433 Off Again, On Again—  
Shemp Howard (reissue) (16 m.) .....Jan. 16  
3404 Triple Crossed—3 Stooges (16 m.) .....Feb. 2  
3424 The Mayor's Husband—  
Hugh Herbert (reissue) (16 m.) .....Feb. 9  
3434 Farmer for a Day—  
Andy Clyde (reissue) (17½ m.) .....Mar. 19  
3425 Perfectly Dismated—Favorite (reissue) ....Apr. 2  
3435 Wine, Women and Song—  
Baer-Rosenbloom (reissue) (15½ m.) ..Apr. 23  
3160 Midnight Rider of the Plains—  
serial (15 ep.) (reissue) .....May 2  
3426 Woo Woo Blues—  
Hugh Herbert (reissue) (16 m.) .....May 21  
3405 Sappy Bull Fighters—3 Stooges (15½ m.) ..June 4  
3436 Spook to Me—Andy Clyde (reissue) (17 m.) June 18

### Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

C-31 Jerry's Diary—Tom & Jerry (7 m.) .....  
C-32 Slicked-Up Pup—Tom & Jerry (6 m.) .....  
C-33 Nitwit Kitty—Tom & Jerry (7 m.) .....  
C-34 Cat Napping—Tom & Jerry (7 m.) .....  
C-35 The Flying Cat—Tom & Jerry (7 m.) .....  
C-36 The Duck Doctor—Tom & Jerry (7 m.) .....  
C-37 The Two Mousketeers—Tom & Jerry (7 m.) ...  
C-38 Smitten Kitten—Tom & Jerry (8 m.) .....

C-39 Triplet Trouble—Tom & Jerry (7 m.) .....  
 C-40 Little Runaway—Tom & Jerry (7 m.) .....  
 C-41 Fit to Be Tied—Tom & Jerry (7 m.) .....  
 C-42 Push-Button Kitty—Tom & Jerry (7 m.) .....  
 W-61 Cruise Cat—Tom & Jerry (7 m.) .....  
 W-62 The Doghouse—Tom & Jerry (6 m.) .....  
 W-63 The Missing Mouse—Tom & Jerry (6 m.) .....  
 W-64 Jerry and Jumbo—Tom & Jerry (7 m.) .....  
 W-65 Johann Mouse—Tom & Jerry (8 m.) .....  
 W-66 That's My Pop—Tom & Jerry (7 m.) .....  
 W-67 Car of Tomorrow—Tex Avery (6 m.) .....  
 W-68 Magical Maestro—Tex Avery (7 m.) .....  
 W-69 One Cab's Family—Tex Avery (8 m.) .....  
 W-70 Rock-A-Bye Bear—Tex Avery (7 m.) .....  
 W-71 Caballero Droopy—Tex Avery (6 m.) .....  
 W-72 Little Johnny Jet—Tex Avery (7 m.) .....  
 W-73 TV of Tomorrow—Tex Avery (7 m.) .....  
 W-74 Droopy's Double Trouble—Tex Avery (7 m.) .....  
 W-75 Little Wisequacker—Barney Bear (7 m.) .....  
 W-76 Busybody Bear—Barney Bear (6 m.) .....  
 W-77 Barney's Hungry Cousin—Barney Bear (7 m.) .....  
 W-78 Cobs and Robbers—Barney Bear (6 m.) .....

### Paramount—One Reel

H18-1 Owly to Bed—Herman & Katnip (6 m.) ..Jan. 2  
 B18-1 Doing What's Fright—Casper (6 m.) ..Jan. 16  
 P18-3 The Animal Fair—Noveltoon (6 m.) ...Jan. 30  
 M18-2 Fit to be Toyed—Modern Madcaps (7 m.) ..Feb. 6  
 H18-2 Felineous Assault—Herman & Katnip (6 m.) ..Feb. 20  
 M18-3 La Petite Parade—  
     Modern Madcaps (8 m.) .....Mar. 6  
 B18-2 Down to Mirth—Casper (7 m.) .....Mar. 20  
 H18-3 Fun on Furlough—  
     Herman & Katnip (6 m.) .....Apr. 3  
 P18-4 Houndabout—Noveltoon (7 m.) .....Apr. 10  
 P18-5 Huey's Father's Day—Noveltoon (6 m.) ..May 8  
 B18-3 Not Ghoulty—Casper (7 m.) .....June 5  
 M18-4 Spooking of Ghosts—  
     Modern Madcaps (7 m.) .....June 12

### Twentieth Century-Fox—One Reel

#### 1959

5901-4 Clobber's Ballet Ache—  
     Terrytoon (C'Scope) (7 m.) .....Jan.  
 5931-1 The Racket Buster—  
     Terrytoon (reissue) (7 m.) .....Jan.  
 7903-8 Swedish Jets Zoom—  
     Movietone (C'Scope) (9 m.) .....Jan.  
 7902-0 Basketball's Aces in Action—  
     Movietone (C'Scope) (10 m.) .....Feb.  
 7902-2 The Tale of a Dog—  
     Terrytoon (C'Scope) (7 m.) .....Feb.  
 5932-9 The Super Salesman—  
     Terrytoon (reissue) (7 m.) .....Mar.  
 7903-8 Swedish Air Force—  
     Movietone (C'Scope) (9 m.) .....Mar.  
 5903-0 Another Day Another Doormat—  
     Terrytoon (C'Scope) (7 m.) .....Mar.  
 5933-7 Sparky the Firefly—  
     Terrytoon (reissue) (7 m.) .....Mar.  
 7901-2 Alaska—Movietone (C'Scope) .....Mar.  
 7904-6 Hawaii—Movietone (C'Scope) .....Apr.  
 5904-8 The Flamboyant Arms—  
     Terrytoon (C'Scope) (7 m.) .....Apr.  
 5934-5 The Magic Slipper—  
     Terrytoon (reissue) (7 m.) .....Apr.  
 5905-5 Foogle's Train Ride—Terrytoon (C'Scope) ..May  
 5935-2 A Sleepless Night—  
     Terrytoon (reissue) (7 m.) .....May  
 7905-3 Movietone—CinemaScope .....May  
 7906-1 Movietone—CinemaScope .....June  
 5906-3 Gaston's Mama Lisa—Terrytoon (C'Scope) ..June  
 5936-0 Foiling the Fox—Terrytoon (reissue) .....June  
 7907-9 Movietone—CinemaScope .....July  
 5907-1 The Minute and 1/2 Man—  
     Terrytoon (C'Scope) .....July  
 5937-8 How to Keep Cool—Terrytoon (reissue) ....July  
 7908-7 Movietone—CinemaScope .....Aug.  
 5908-9 The Fabulous Firework Family—  
     Terrytoon (C'Scope) .....Aug.  
 5938-6 Better Late than Never—  
     Terrytoon (reissue) .....Aug.  
 5909-7 Wild Life—Terrytoon (C'Scope) .....Sept.  
 5910-5 Hashimoto-San—Terrytoon (C'Scope) .....Oct.  
 5911-3 Creatures from Outer Space—  
     Terrytoon (C'Scope) .....Nov.  
 5912-1 The Leaky Faucet—Terrytoon (C'Scope) ...Dec.

### Universal—One Reel

3913 Truant Student—Cartune (6 m.) .....Jan. 5  
 3973 Roundup Land—Color Parade (9 m.) .....Jan. 26  
 3933 Buccaneer Woodpecker—  
     Cartune (reissue) (6 m.) .....Jan. 26  
 3914 Robinson Gruesome—Cartune (6 m.) .....Feb. 2  
 3934 Operation Sawdust—Cartune (reissue) (6 m.) ..Feb. 23  
 3915 Tomcat Combat—Cartune (6 m.) .....Mar. 2  
 3974 Safari City—Color Parade (9 m.) .....Mar. 9  
 3935 Wrestling Wrecks—Cartune (reissue) (6 m.) ..Mar. 23  
 3916 Yukon Have It—Cartune (6 m.) .....Mar. 30  
 3975 Travel Tips—Color Parade (8 m.) .....Apr. 20  
 3917 Log Jammed—Cartune (6 m.) .....Apr. 20  
 3918 Panhandle Scandal—Cartune (6 m.) .....May 18  
 3976 Land of the Maya—Color Parade (9 m.) ..June 1  
 3919 Bee Bopped—Cartune (6 m.) .....June 15  
 3920 Woodpecker in the Moon—Cartune (6 m.) ..July 13  
 3977 Below the Keys—Color Parade .....July 13  
 3921 The Tee Bird—Cartune (6 m.) .....Aug. 10  
 3978 Road to the Clouds—Color Parade .....Aug. 24

### Vitaphone—One Reel

6306 Dog Collared—Hit Parade (reissue) (7 m.) ..Jan. 3  
 6722 Baton Bunny—Bugs Bunny (7 m.) .....Jan. 10  
 6704 Mouse Placed Kitten—Merrie Melody (7 m.) ..Jan. 24  
 6307 A Fox in a Fix—Hit Parade (reissue) (7 m.) ..Jan. 31  
 6705 China Jones—Looney Tune (7 m.) .....Feb. 14  
 6308 My Bunny Lies Over the Sea—  
     Merrie Melody (7 m.) (reissue) .....Feb. 21  
 6723 Hare-Abian Nights—Bugs Bunny (7 m.) ..Feb. 28  
 6309 Golden Yeggs—Hit Parade (7 m.) (reissue) ..Mar. 14  
 6706 Trick or Tweet—Merrie Melody (7 m.) ...Mar. 21  
 6707 The Mouse that Jack Built—  
     Merrie Melody (7 m.) .....Apr. 4  
 6310 Scent-imental Romeo—  
     Hit Parade (7 m.) (reissue) .....Apr. 11  
 6724 Apes of Wrath—Bugs Bunny (7 m.) .....Apr. 18  
 6311 Canned Feud—Hit Parade (reissue) (7 m.) ..May 2  
 6708 Hot Rod and Reel—Looney Tune (7 m.) ..May 9  
 6709 A Mutt in a Rut—Looney Tune (7 m.) ...May 23  
 6312 Early to Bet—Hit Parade (reissue) (7 m.) ..May 30  
 6725 Backwoods Bunny—Bugs Bunny (7 m.) ...June 13  
 6313 Boobs in the Woods—  
     Hit Parade (reissue) (7 m.) .....June 20  
 6710 Really Scent—Merrie Melody (7 m.) .....June 27  
 6711 Mexicali Shmoes—Looney Tune (7 m.) ....July 4  
 6314 The Bee-Deviiled Bruin—  
     Hit Parade (reissue) (7 m.) .....July 11  
 6712 Tweet and Lovely—Merrie Melody (7 m.) ...July 18  
 6315 High Diving Hare—  
     Hit Parade (reissue) (7 m.) .....July 25  
 6726 Wild & Wooley Hare—Bugs Bunny (7 m.) ..Aug. 1  
 6713 Cat's Paw—Looney Tune (7 m.) .....Aug. 15  
 6316 Doggone South—Hit Parade (7 m.) .....Aug. 22  
 6714 Here Today, Gone Tamale—  
     Looney Tune (7 m.) .....Aug. 29

### NEWSWEEKLY NEW YORK RELEASE DATES

#### News of the Day

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 291 Mon. (O) ...July 6  
 292 Wed. (E) ...July 8  
 293 Mon. (O) ...July 13  
 294 Wed. (E) ...July 15  
 295 Mon. (O) ...July 20  
 296 Wed. (E) ...July 22  
 297 Mon. (O) ...July 27  
 298 Wed. (E) ...July 29  
 299 Mon. (O) ...Aug. 3  
 300 Wed. (E) ...Aug. 5  
 301 Mon. (E) ...Aug. 10  
 302 Wed. (E) ...Aug. 12  
 303 Mon. (O) ...Aug. 17

#### Universal News

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 53 Tues. (O) ...July 7  
 54 Thurs. (E) ...July 9  
 55 Tues. (O) ...July 14  
 56 Thurs. (E) ...July 16  
 57 Tues. (O) ...July 21

58 Thurs. (E) ...July 23  
 59 Tues. (O) ...July 28  
 60 Thurs. (E) ...July 30  
 61 Tues. (O) ...Aug. 4  
 62 Thurs. (E) ...Aug. 6  
 63 Tues. (O) ...Aug. 11  
 64 Thurs. (E) ...Aug. 13  
 65 Tues. (O) ...Aug. 18

#### Fox Movietone News

57 Friday (O) ....July 3  
 58 Tues. (E) ....July 7  
 59 Friday (O) ....July 10  
 60 Tues. (E) ....July 14  
 61 Friday (O) ....July 17  
 62 Tues. (E) ....July 21  
 63 Friday (O) ....July 24  
 64 Tues. (E) ....July 28  
 65 Friday (O) ....July 31  
 66 Tues. (E) ....Aug. 4  
 67 Friday (O) ....Aug. 7  
 68 Tues. (E) ....Aug. 11  
 69 Friday (O) ....Aug. 14  
 70 Tues. (E) ....Aug. 18



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United States .....\$15.00  
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Canada and Mexico ..... 17.00  
Great Britain, South  
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1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service  
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Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, If It Is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON, Editor  
AL PICOUULT,  
Managing Editor

Established July 1, 1919

Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, JULY 11, 1959

No. 28

### A NEW APPROACH TO BUSINESS BUILDING

The powers-that-be at the Motion Picture Association of America, the Council of Motion Picture Organizations and the Theatre Owners of America, whose recent attempts to gain exhibitor support for a national business building campaign resulted in unparalleled exhibitor apathy and extreme embarrassment for some exhibition leaders, would do well to take a long and searching look at the successful business building program now being conducted by the Metropolitan Exhibitors of Detroit and perhaps, after viewing the results, realign their thoughts about the proper approach to the business of business building.

With forty-four Detroit houses participating in the plan, and with expenses being shared equally by exhibitors and distributors, the campaign kicked off on the 18th of June, after a relatively short gestation period, with radio and television announcements for "tom thumb" and "The Mating Game", which were then being shown in many of the theatres involved in the experiment. From the 18th of June through the 5th of July, sixty-three television and seventy-three radio spots were used on these pictures alone, in addition to standard directory advertising and extra display ads on the movie pages. This initial campaign was followed with extra advertising for "Pork Chop Hill" and "Alias Jesse James" from June 28th until July 5th and then continued with a similar campaign for "Rio Bravo" from July 5th through July 19th. In the months to come, for the duration of the six-months campaign, a total of \$50,000 will be spent for the promotion of other pictures, with all participating theatres being mentioned in the advertising.

Except for the fact the exhibitors in the Detroit area were able to bring the plan to fruition, breaking down distributor bias against local promotion and overcoming normal rivalries, the plan contains nothing startling or daring. But its real value lies in that it should become an object lesson for industry leaders who hold a genuine concern for the future of the movie business and that it might very well become a model for future business building efforts.

The first conclusion to be drawn from the experiment is that it proves the willingness of exhibitors, when properly approached and given a reasonable incentive, to contribute their share toward a business building campaign. Secondly, and more important, it points the way to a regional pattern of business building that will best serve the individual exhibitor within his area as well as the entire industry.

Most certainly the proper path does not lie in the direction proposed by the recent \$2,300,000 fiasco engineered by TOA. In that program vast sums were to be spent, but the benefits would have accrued to the

few rather than to the many. In effect, the plan propounded would have been of negligible value at the box-offices of sub-runs, small-town and drive-in theatres which could not play most of the pictures exploited until long after the actual campaign when the impact of the advertising would have been considerably lessened. In short, the key-run theatres in the principal cities would have been the prime beneficiaries.

A further look into the inner workings of the Detroit plan should reveal to those interested the reasons why the plan is successful in gaining exhibitor support and why it should be seriously considered as a possible model for future business building campaigns in other cities, both large and small. Exhibitor support of the campaign shapes up as follows: fourteen second-runs, fourteen drive-ins, nine keys and seven pre-keys. With this broad base of support, representing all segments of the Detroit exhibition industry, the program that was eventually designed had to be one that would provide adequate value to all participants and at the same time serve as a useful tool in creating box-office action.

Judging by the words of Milton H. London, Michigan Allied president and a leading figure in the campaign, as quoted in a recent progress report, the aims of the program seem well on the way toward becoming a reality:

"Most of the downtown, first-run theatres are so convinced of this (every theatre, regardless of run or location will benefit) they are contributing money and support to the business building campaign *even though they are not included in the advertising.*" (Italics are ours.)

The answer then, is quite plainly indicated by the results of the Detroit campaign—the only true and effective method of business building is a campaign that originates and is executed on the local level so that it is capable of serving the needs of all the exhibitors and pinpointing box-office difficulties. We heartily recommend the results of the Detroit experiment to exhibitors everywhere.

### TEN YEARS OF GROWTH

Very few of us care to note the passing of the years. But as hard as it may seem to accept, it is ten years since the selfless group headed by Abe Montague took over control of the destiny of the film industry's monument to the brotherhood of man, the Will Rogers Memorial Hospital.

It would be appropriate at this time for each and every member of the film industry to pause and render thanks to this unstinting group of dedicated men who have earned a sense of deep and abiding pride for their remarkable achievements.

(Continued on back page)

**"The Big Circus" with Victor Mature, Red Buttons, Rhonda Fleming, Kathryn Grant, Vincent Price, Peter Lorre, David Nelson and Gilbert Roland**

(Allied Artists, July; 108½ min.)

Vividly photographed in CinemaScope and Technicolor, Irwin V. Allen's production about life under the big top brims with spectacle, suspense, romance and humor. It features raging tigers, unleashed lions, tinted elephants, high-wire daredevils, trained chimps, a human cannonball, hilarious clowns and a guest appearance by Steve Allen. It also boasts the finest CinemaScope-Technicolor photography seen by this reviewer and an exciting background score. There is no doubt that it has all the mass audience elements to make it one of the top box office attractions of the year. Victor Mature has his best role in years as the circus impressario, Henry Jasper Whirling. Red Buttons chips in with a warm performance as a banker assigned to the circus and Rhonda Fleming is appealing as a circus press agent. Gilbert Roland provides some high-voltage moments as a high-wire daredevil, Peter Lorre is tops as a clown and Vincent Price is perfectly cast as ringmaster. Kathryn Grant is charming as Mature's sister and David Nelson scores as the villain: —

Mature, a free-wheeling, big-spending circus impressario, asks a bank for a loan to keep his circus going. The bank agrees but assigns Buttons and Fleming to the circus to protect their investment. The presence of the pair infuriates Mature, leading to friction. In a move to cut down the pair's efficiency, Mature assigns his sister, Kathryn Grant, as Button's secretary. The tensions mount between Mature, Buttons and Fleming until the evening of a pre-opening press party when Mature cages a lion that had escaped and entered the party tent. But when a newspaperman accuses Mature of planning the stunt, Fleming rises to the rescue and orders the newspaperman not to print the story, thereby insuring that it will reach the front pages. She then accuses Mature of planning the episode but is forced to eat crow when Vincent Price discovers evidence that it was sabotage on the part of a rival circus owner. The circus takes to the road, riding a crest of publicity, but it soon runs into trouble in the form of rain that dampens box office receipts. The bank threatens foreclosure but Mature goes off to New York to seek a way out of the difficulty. In his absence Lorre gets drunk and Buttons doffs his banker's clothes and dons a clown's uniform. This act endears him to Kathryn Grant and their romance starts to burgeon. Mature returns and announces that the circus will open in New York City — just ahead of the rival attraction. Mature asks for suggestions about a publicity gimmick and Fleming suggests that they have someone walk across Niagara Falls on a tightrope. To the horror of everyone concerned, Roland offers to do it. But on the way to Niagara the train is sabotaged and Roland's wife is killed. Roland loses his nerve but regains it when Mature accuses him of being yellow for refusing to go through with the stunt. Roland becomes enraged and agrees to do it but first promises to kill Mature if he does. Fleming also turns on Mature at this point and will not believe Mature when he tells her he did it for Roland's sake only. Roland walks the Falls successfully and the circus makes its way to New York. Here

disaster strikes once more in the form of a subway strike that cripples the city. The bank demands foreclosure and when Buttons refuses to execute the papers he is discharged. Mature saves the situation by putting the circus on television, thereby recouping the money needed by the bank. During the show Kathryn Grant reveals that she has been training to become an aerialist and agrees to perform. While she is on the trapeze the police inform Mature that the saboteur among them is David Nelson, who is "catcher" for Grant and Roland. At that moment Nelson deliberately misses Grant causing her to fall, but some adept thinking by Roland saves her. The police eventually catch Nelson. Buttons and Grant reveal they will be married. Roland realizes that Mature has been working for his benefit and apologizes. In the final scene Mature proposes to Fleming and the film ends with the grand finale of the circus. Family.

**"Holiday for Lovers" with Clifton Webb, Jane Wyman, Jill St. John, Caarol Lynley, Paul Henreid and Gary Crosby**

(20th Century-Fox, July; time, 102 min.)

Handsomely mounted in CinemaScope and DeLuxe color and shrewdly employing the lush tropical and urban backgrounds of South America, this frothy comedy displays above-average marquee power and a proper mixture of youth and age to appeal to all segments of the audience potential. Based on the successful Broadway play by Ronald Alexander, it should prove to be satisfying summer fare for the entire family. In addition to the above listed marquee items the film also has a guest appearance by Jose Greco and Company who provide several spirited and highly entertaining moments with their Spanish dancing. Clifton Webb portrays a consulting psychologist with a passion for things neat and orderly and the film revolves around this obsession and his concern over the romances of his two young daughters during a family holiday in South America. It is easy-to-take entertainment and the different situations offer plenty of chuckles: —

Film opens with Webb and family (Jane Wyman and Carol Lynley) bidding farewell to their eldest daughter, Jill St. John, who is off to South America for the summer on a college-sponsored tour. After a montage of post cards announcing her points of call the family receives a cable telling of her decision to leave the tour and remain in Sao Paulo to study sculpture with Paul Henreid, a great Brazilian architect. Without a moment's hesitation Webb books passage for himself and family to investigate the situation. Upon arrival his worst fears are seemingly confirmed — his daughter has fallen in love with Henreid who has offered a scholarship to work under his guidance. This is a misunderstanding since the actual truth is that the girl has fallen in love with Henreid's son, Nico Minardos, an irrepressible non-conformist. This erroneous opinion continues for the balance of the tour of Brazil during which time Carol Lynley meets Gary Crosby and both fall madly in love. Upon returning to Sao Paulo, Webb decides that a change of scenery would do wonders for the tangled affairs of his older daughter, unaware that his younger daughter has already made plans to meet her inamorata in Sao Paulo. Webb takes the family to Rio de Janiero in time for Mardi Gras



but in the act frustrates the love life of both his daughters. Henreid and son appear in Rio in an attempt to straighten Webb out, but the boy's insistence on neo-bohemian behavior further alienates Webb causing him to decide to move the family on to Lima, Peru for the bullfights. This move serves to further discourage Gary Crosby who has spent his last dime in an attempt to reach Rio. Eventually both suitors catch up with the girls and both propose marriage. Their request for permission is turned down by Webb who, disgusted with the behavior of his offspring, goes to a cafe and gets more than slightly tipsy. After viewing the dancing of Jose Greco he goes out into the street where he engages in a brawl. During the course of the fight he is knocked unconscious and picked up by a reveling group of tourists who dump him aboard a plane headed for Spain. Webb recovers in mid-air and finally persuades the pilot to put down at Trinidad. While waiting for his wife and younger daughter to arrive Webb has time to reflect on his attitude and decides it would be unfair of him to stand in the way of the happiness of his daughters. He calls Jill St. John in Sao Paulo and gives her permission to marry. Then he bestows his blessing on the union between Gary Crosby and Carol Lynley. Film ends as Webb and Wyman melt in soft embraces as they watch their youngest progeny go off with her intended.

It was produced by David Weisbart and directed by Henry Levin from a screenplay by Luther Davis. Family.

#### **"The Rabbit Trap" with Ernest Borgnine, David Brian and June Blair**

(United Artists, August; time, 72 min.)

Featuring the "slice of life" technique popularized so successfully by Paddy Chayefsky in "Marty," this domestic melodrama about the ordinary woes of an ordinary Joe is pleasant, if not memorable, viewing. Unfortunately, the J. P. Miller screenplay, which was originally a television work, lacks the Chayefsky ability to focus on the central issue of a man's life and the talent to get beneath the stereotyped exterior depicted. It probably will meet with limited success as an art house entry but should provide suitable service as a supporting feature. Much will depend on the ability of Ernest Borgnine, who turns in a sensitive performance, to draw. An additional factor in the story is a love affair between David Brian, a middle-aged man, and June Blair, his young secretary, but it is an ill-conceived, poorly resolved matter and the only possible reason for its inclusion is that the original TV script was too short for feature film length:—

Borgnine and family (wife Bethel Leslie and son Kevin Corcoran) are away on vacation. Borgnine and his son set a rabbit trap some distance from their summer cabin. Soon after returning to the cabin, Borgnine is summoned back to his construction job by his employer, David Brian. Lacking the courage to say no, Borgnine hastily packs and returns home, despite his wife's objections. It is only when the family is securely home that they remember the rabbit trap. The son, an extraordinarily sensitive boy, frets about the possibility that a rabbit will be trapped and that it will die. He pleads with his father to return to the vacation site and free the rabbit, but Borgnine refuses, explaining that making a living is more important than a single

rabbit. This decision causes a rift between Borgnine and his wife and he finally relents, promising to speak to his boss about it the first thing in the morning. However, comes morning he finds himself without the courage to do so. Instead, he spends the day at his desk. In the interim, the son has taken his small savings and bought a bus ticket back to the resort so that he may free the rabbit. This attempt is thwarted by an alert bus driver and the boy is returned to his home with the parents none the wiser. On the next day the boss further stymies Borgnine's plan to return to the rabbit trap when he offers him a long-delayed promotion. Returning home jubilant, Borgnine is soon deflated by the disapproval of his son. He resolves to settle the matter and ask for a day off to perform the rabbit-saving mission. Arriving at work the next day, he is presented with a rabbit by his well-meaning but insensitive employer. This serves as the straw that breaks the camel's back as Borgnine erupts. He resigns his job, deciding that personal freedom is more important than security. In the final, ironic scene, the family returns to the rabbit trap only to discover that it was empty and that their worries had been for naught.

It was produced for Canon Productions by Harry Kleiner. Philip Leacock directed the J. P. Miller screenplay. Family.

#### **TOA'S ROAR OF SILENCE**

A current Theatre Owners of America service bulletin bearing a July 1st dateline dutifully pays lip service to one of the more serious exhibitor problems—shortage of product. It correctly points out, as this paper has done before, that at the current rate of production less than 200 films will be produced by the "majors" in all of 1959. There is no doubt that this figure is incapable of best serving the needs of the exhibitor and poses a definite economic threat to him—but the TOA bleatings ring strangely hollow in light of their refusal to discuss an equally serious problem—dissipation of existing product.

On May 2nd we reported and adversely commented on the shameful waste of product by Chicago's Balaban & Katz, a subsidiary of ABC-Paramount Theatres, which showed two of the year's most important features, "Some Came Running" and "Auntie Mame" on a double bill. On June 27th we followed this disclosure and condemnation with notice of further abuse of existing product by Balaban & Katz. We also pointed out that "Rio Bravo" and "Shaggy Dog" were double-billed by the Stanley Warner Theatres in their Chicago outlets.

Since the Balaban & Katz and Stanley Warner theatres are among the most important and influential circuit chain members of TOA, the silence of the TOA bulletin with regard to the tender topic of product dissipation is understandable but nonetheless reprehensible.

If TOA wants to demonstrate sincerity in its concern for the plight of all exhibitors with regard to the problem of product shortage let it focus the spotlight of attention on the misdeeds of its own members.

#### **SUDDEN THOUGHTS**

If I Had A Million Dollars Dept. . . . If I had five dollars for every film that was announced to have a million dollar promotion budget and didn't. . . . I would.

Ten years ago the hospital, which is dedicated to relieving suffering, reuniting families and curing TB and other chest disease for "our own," was in grave peril. The sole avenue for saving and healing human lives in the entertainment industry was about to be closed. But today, praise be to God for Mr. Montague, his board of directors and the generosity of you, the Will Rogers Memorial Hospital boasts the best physical plant for the treatment and care of chest diseases in the world.

Ten years ago the hospital was in perilous debt, living from day to day. Today, its resources have been strengthened and developed to the point where the hospital could operate for two full years without a single penny in income!

This program of expansion and security for the hospital must continue. The program of healing and research must be expanded beyond its current high level mark. For the past year and one-half the hospital has been treating and caring for patients who are not only stricken with tuberculosis, but also fifteen other serious diseases of the chest, including some forms of cancer and heart disease. To do this a hospital-within-a-hospital was established in the main building. The wide variety of diseases now being treated at the hospital has built up patient turnover, and the hospital is now admitting, treating, curing and discharging an increasing number of patients in shorter time.

Backing up and keeping pace with the curative program is a combination of growing research projects in the active and growing research laboratories. Principal among these is "Pulmonary Project #1", conducted with the cooperation of the University of Rochester and Eastman Kodak. This program has developed methods of photographing lung tissue on motion picture film to enable a more deliberate study of lung and heart functioning.

In addition, with the cooperation of the National Tuberculosis Association and its State and City affiliates, the hospital has completed in the past year, a nationwide chest survey of more than 100,000 amusement industry employees. It has always been the objective of the hospital to find those of our own people who need hospitalization for communicable chest ills and to provide proper and pleasant living accommodations for them while receiving the finest of medical and surgical attention.

Beyond caring for "our own" we of the film industry now have a responsibility to the general public engendered by their increasing support of the work of the hospital through their contributions to the Audience Collection appeals. It is, therefore, our responsibility to continue the work of the past ten years and to enlarge upon the triumphs proudly listed in the current annual report of the Will Rogers Memorial Hospital.

### A SUGGESTION FOR DRIVE-INS

From the Service Bulletin of the Independent Theatre Owners of Ohio comes an intriguing and novel idea for an additional source of revenue and public relations for drive-in theatres. Since the idea has merit and is not particularly indigenous to Ohio, we recommend that you try it in your area.

In essence, the idea consists of setting up a "Swap Shop" Day. This is best done on a Sunday and, depending on local conditions, once a month or more often. The customer is invited to bring anything he wishes to swap or sell (it is suggested that you limit the

articles to objects that take up one car space or less). Admission prices should range from 25c to 50c per carload (again depending on local conditions) with the proceeds going to a local charity after expenses for advertising have been deducted. Suggested hours for the project are from 10:00 A.M. to 12:00 A.M. through 4:00 P.M. or 5:00 P.M.

Exhibitors in Ohio, who have employed the gimmick, claim that in addition to the good will created by offering the service they have reaped a tidy profit from the concession operation.

Try it and let us know how you make out!

### ANATOMY APPROVED

Just as this edition went to press we received the welcome news that Federal District Judge Julius H. Miner, after viewing "Anatomy of a Murder", had issued a permanent injunction against interference with the playing of the picture by the Chicago police board. The court declared:

"I do not regard this film as depicting anything that could be reasonably termed obscene or corruptive of the public morals, and find that the censorship exceeded constitutional bounds."

Coupled with the recent Supreme Court Decree on the showing of "Lady Chatterley's Lover", this is happy news indeed. However, we have some grave misgivings about the whole area of censorship and the direction taken by other restrictive legislation. We hope to have some pertinent editorial matter for you to consider within a very short time concerning the subject.

### ALLIED CONVENTION NEWS

Ben Marcus, General Convention Chairman for National Allied's first combined outdoor-indoor convention which will be held at the Eden Roc Hotel, Miami Beach, Florida on December 7, 8 and 9, has announced the appointment of the following committees to function for the convention:

**NATION ADVISORY COMMITTEE:** Horace Adams, Harry B. Hendel, Jack Kirsch, Edward W. Linder, Abram F. Myers and Sidney E. Stern.

**NATIONAL ATTENDANCE COMMITTEE:** Connecticut, Maxwell A. Alderman, Norman Bialek; Gulf States, Abe Berenson, F. G. Prat, Jr.; Indiana, Richard Lochry, Trueman T. Rembusch; Illinois, Jack Kirsch; Iowa-Nebraska, Charlie Jones, A. C. Myrick; Kentucky, Edward L. Ornstein, Fred T. Switow; Maryland, C. Elmer Nolte, Jr., James L. Whittle; Michigan, Milton H. London, Alden Smith; Mid-Central, Paul E. Stehman; Mid-South, D. F. Blissard; New England, Nathan Yamins; New Jersey, Irving Dollinger, Wilbur Snaper; North Central, Ted Mann, Frank Mantzke; Ohio, Marshall Fine; Western Pennsylvania, Morris M. Finkel, Harry B. Hendel; Rocky Mountain, J. H. Ashby, Neil Beezley; Texas, Julian M. Gordon, P. R. Isley; West Virginia, John Goodno, Ruben Shor; Wisconsin, Gerry Franzen, Sig. J. Goldberg.

In addition, Marcus announced the formation of a ladies' committee for the convention. Unfortunately, lack of space does not permit us to list these names fully. However, we strongly urge you to contact your nearest attendance committee member, if you haven't already done so, and make arrangements for attending this convention. An Allied convention is always an event of importance.



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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, JULY 18, 1959

No. 29

## PARAMOUNT RETREATS

In a bulletin issued earlier this week Abram F. Myers, National Allied's general counsel and board chairman, announced an important revision in the contract offered by Paramount to exhibitors in connection with "The Ten Commandments." Because of the importance of this development and the interest expressed by our readers in Mr. Myers' views, the full text of his remarks is herewith reprinted.

"The contract under which Paramount licenses 'The Ten Commandments' to drive-ins now carries a rider which supersedes Par. 17 and reads as follows:

"SEVENTEENTH: For the license to exhibit such picture, the Exhibitor shall pay to Distributor a royalty of \$..... for each adult (person 12 years of age and over) admitted to any exhibition and, if the Exhibitor shall charge an admission price for children, then, in addition, Exhibitor shall pay to Distributor a royalty of \$..... for each child (persons under 12, excluding infants), admitted to any exhibition.' (Italics added.)

"This marks a retreat from the position heretofore taken by Paramount that the exhibitor must pay a royalty for children as well as for adults, excluding, of course, infants.

"In its opposition to the fixing of admission prices by distributors, Allied has stressed the fact that distributors employing the royalty method with respect to particular pictures have, in effect, forced the drive-ins to charge an admission price for children, who formerly were admitted free. In addition, when drive-ins began charging for children for the first time, it brought home to the public the extent to which the film companies were controlling the operating policies and prices of theatres located throughout the country, regardless of local conditions, and this resulted in much dissatisfaction.

"This modification by Paramount of its contract form eases to some extent the shackles which exhibitors must wear when playing under the royalty method, but it does not relieve that method of its inherent vice and illegality.

"Film company attorneys and apologists for the motion picture companies in and out of public life have indulged in the most vapid sophistry in arguing that the royalty method does not violate the injunction against fixing minimum admission prices. What a vain thing it is to say that minimum admissions are not fixed when an exhibitor is required to return so much a head for every man, woman and child admitted—that an exhibitor still is free to charge as much or as little as he sees fit. Everyone with the slightest knowledge of present day economics of the business knows that no such latitude is possible. And the contention ignores the controlling fact that under the royalty system exact uniformity of admission prices has resulted in all parts of the country. An explanation of this phenomenon, so far as 'The Ten Commandments' is concerned, is to be found on pages 26 and 27 of the White Paper.

"Another specious contention is that the royalty system has no more bearing on minimum admission prices than flat rentals or percentage arrangements. Granting that under all arrangements an exhibitor must charge admissions which will cover his expenses (including film rental), still there is

(Continued on back page)

## THE SUPREME COURT ON CENSORSHIP —FRIEND OR FOE?

In last week's issue we rejoiced in the news of the recent Court decisions striking down pre-censorship in the cases of "Lady Chatterley's Lover" and "Anatomy of a Murder" but expressed some grave misgivings about the trend developing with regard to censorship of films and the restrictive legislation rising as a direct result of the seemingly liberal Court views.

A closer inspection of the entire area, as compiled by Abram F. Myers, General Counsel and Board Chairman of National Allied, and the manner in which it threatens the exhibitor as an individual and the industry as a whole, seems now to be in order.

Myers points out that, because of the opinions expressed in the aforementioned decisions, particularly the "Chatterley" case, the responsibility for guarding the morality of the film-going public in the United States is in danger of being shifted to the exhibitor. Since this is a condition avidly to be avoided, it behooves exhibitors, producers and distributors alike to become thoroughly acquainted with the subject and braced for concerted action.

The basis for pre-censoring "Chatterley" by New York State stemmed from a statute hastily written and enacted by the New York State Legislature to replace the censorship law invalidated by an earlier Court decision involving "The Miracle." In that decision the existing censorship law was struck down by the court because it (the law) was adjudged to contain "language that was too vague to be enforceable."

In their haste to put a censorship law on the books after the adverse "Miracle" decision, the New York lawmakers amended the law to define "immoral" as "to denote a motion picture film or part thereof, the dominant purpose or effect of which . . . portrays acts of sexual immorality, perversion or lewdness, or which expressly or impliedly presents such acts as desirable, acceptable or proper acts of behavior."

This was the amended law invalidated by the Supreme Court in the "Chatterley" decision—but not on the grounds that it was either vague or indefinite (which we believe it is) but rather because it violated the freedom of expression protected by the First Amendment and made applicable to the states by the Fourteenth Amendment.

The gist of the ruling is contained in a single paragraph of Mr. Justice Stewart's majority opinion:

"What New York has done, therefore, is to prevent the exhibition of a motion picture because that picture advocates an idea—that adultery under certain circumstances may be proper behavior. Yet the First Amendment's basic guarantee is freedom to advocate ideas. The State, quite simply, has thus struck at the very heart of constitutionally protected liberties."

On the surface it might appear that this opinion would suffice to settle irrevocably the delicate topic of film censorship. Regrettably, this is not the situation. Although the Court, in the "Miracle" decision, ruled that motion pictures come under the protection of the First Amendment, the present Court deliberately sidestepped a basic issue—whether "the controls which a state may impose on this medium of expression are precisely coextensive with those

(Continued on back page)

**"Ten Seconds to Hell" with Jeff Chandler,  
Jack Palance and Martine Carol**  
(United Artists, July; 93 mins.)

Filmed entirely on location in Berlin, this is a sometimes gripping, always grim story of six German prisoners-of-war who return to bomb-gutted Berlin in the aftermath of World War II and attempt to pick up the threads of their war-torn lives by volunteering for dangerous bomb defusing duty because it pays well and offers extra ration cards. Potentially, the situation is fraught with dynamic intensity, but lackadaisical direction and a confused screenplay combine to negate this potential. Romance is injected in the form of a love affair between Jack Palance and Martine Carol, but their characters are so fuzzily defined the viewer has difficulty generating interest in their problems. Business prospects are dim despite the marquee value of Palance and Jeff Chandler. When booking, exhibitors would do well if they considered showing this along with a frothy comedy:

The six ex-soldiers returning from prison camp learn that bomb defusing, despite the danger, offers them the best deal possible and, after a lengthy discussion, they agree to volunteer as a unit. Complications arise when a long-brewing battle between Chandler and Palance for leadership of the group erupts. Palance is a moody man with extreme sensitivity and understanding while Chandler is an egocentric who believes in the Hitlerian concept of "might is right." This antagonism gives rise to a macabre pact to which all the men unwillingly agree. They all put half their earnings into a pool for a six-month period, at the end of which, the survivor, or survivors, will take all. The rivalry and bitterness between Palance and Chandler increases each day, particularly when they vie for the attentions of Martine Carol, a war widow in whose apartment they find lodging. One by one, the other members of the squad meet death at the hands of the bombs until only the two major protagonists remain. The climax arrives when Chandler is assigned a particularly dangerous bomb to defuse. He accepts the assistance of Palance but attempts to kill him by activating the fuses thereby hoping to win the girl and collect all the money. The ruse fails and Palance exhibits extraordinary self-control by not attacking Chandler. Instead he walks off leaving Chandler to defuse the bomb on his own—a virtually impossible task. Chandler fails and the bomb explodes, leaving Palance free of the pact which had become hateful to him. Film ends with Palance going to Carol and promising to build a new life with her.

It was produced by Michael Carreras and directed by Robert Aldrich from a screenplay by Robert Aldrich and Teddi Sherman. Adult.

**"Return of the Fly" with Vincent Price,  
John Sutton and Brett Halsey**  
(20th Century-Fox, August; 80 mins.)

In black-and-white CinemaScope, this science-fiction-horror melodrama grips the attention from the outset and builds to a terrifying climax through a series of episodes that are notable for their grisliness. While "Return" lacks the production values of the original, "The Fly", it is still superior to most of the science-fiction films that have been flooding the market of late and should register well at the box-office as an exploitation double bill with "The Alligator

People." Business will also be enhanced by the popularity of the original:—

Story opens at the funeral of the widow of the scientist who created the machine that produced "The Fly". The scientist's son, Brett Halsey and his uncle, Vincent Price, engage in an argument on the way home from the funeral. Halsey wants to continue the work of his father, but Price argues vehemently against it. Halsey eventually wins out and, with the assistance of a friend, David Frankham, sets up a laboratory to reconstruct his father's machine, a complex affair that is capable of the atomic transference of objects, animals and men. Trouble brews when Frankham, who is a wanted criminal in England, makes plans to sell the secret of the machine through a fellow spy, Dan Seymour, who operates a funeral parlor as a cover for his nefarious activities. While Frankham is in the act of stealing the plans for the machine he is accosted by a counterspy agent who attempts to arrest him. Frankham knocks the agent unconscious and forces him into the disintegrating machine, forgetting that a rabbit is still in a suspended state. Frankham puts the machine to work and the result is a horrible half-man, half-rabbit. Frankham packs the creature into the trunk of his car and drives the car off a cliff with the aid of Seymour. Upon his return to the laboratory Frankham is discovered by Halsey, who meets the same fate as the counterspy, except that Frankham puts in a fly with the human and the result is two horrible creatures—the first a huge man with the arms and head of a fly, and the second a tiny fly with the head and hands of a man. When Price discovers Frankham in the laboratory he tries to stop him but is wounded in the process. He then summons the police who, under the direction of John Sutton, conduct a frantic search for both creatures, since the only hope is to put both of them back into the machine to be restored properly. While the police search, the fly creature attacks Frankham and Seymour and kills them both. It then returns to the laboratory where Price and the police are waiting. Price puts both creatures into the machine and restores both to their normal proportions. It ends with Halsey promising to destroy the machine.

Film was produced by Bernard Glasser and directed by Edward L. Bernds from his own screenplay.

Too gruesome for children.

**"The Alligator People" with Beverly Garland,  
Richard Crane and Lon Chaney, Jr.**  
(20th Century-Fox, August; 74 mins.)

Packaged as an exploitation double bill with "Return of the Fly", this science-fiction entry is a low-budget, horror-thriller ideally suited for its location at the lower half of a double bill. It is an ordinary picture offering little that is original in theme or content. But it has several moments of excruciating horror and should amply satisfy the appetites of those fans who prefer bloodthirsty entertainment. Film lacks a strong ending that would pay off on the horror element, but otherwise the pace is crisp and the action well-placed throughout. Lon Chaney, Jr. is the standout actor in the cast contributing some marrow-icing moments as a half crazed bayou character who hates alligators:—

Beverly Garland, who is a nursing assistant to a psychiatrist, Douglas Kennedy, is ogled favorably by another doctor, Bruce Bennett. Kennedy then



proceeds, through the medium of tape recording and the use of flashback, to reveal the true story of his attractive assistant. On her wedding night, Garland's husband, Richard Crane, disappears without a trace. In attempting to track him down Garland uncovers a previous address, and, having been frustrated in all other attempts, decides to visit and find the truth. Upon her arrival at the town, which is deep in the bayou country of Louisiana, Garland is greeted by Chaney who drives her through the alligator country on the way to the address she has been given. Garland is icily greeted by Frieda Insecort who disavows any knowledge of the man Garland is seeking. But Garland's suspicions are aroused and she becomes determined to discover the truth. She is shocked when she sees someone who looks like her husband run away at the sight of her, but she continues the search. Eventually she uncovers the truth: Insecort is the mother of the man she seeks but is afraid to have anyone see him because he is turning into an alligator as the result of a serum injected by her doctor beau, George McCready. It seems that at one time the serum, which was extracted from the glands of alligators, had saved Crane's life after an airplane crash, but was now reacting unfavorably, turning him into an alligator. The appearance of Garland causes Crane to demand that the doctor accelerate his attempts to cure him, which the doctor reluctantly agrees to do. The experiment proceeds along quietly until the half-crazed Chaney bursts in and destroys the equipment. This ruins the experiment causing Crane to turn further toward the alligator family. He pursues Chaney into the bayou and kills him, but in attempting to flee from Garland, he falls into quicksand and dies. Film closes with a return to the office of the psychiatrist as the two doctors ponder the advisability of telling Garland about the experience she remembers only in her subconscious mind.

It was produced by Jack Leewood and directed by Roy del Ruth.

Not for children.

### GOLDWYN ADVANCES

In the same aforementioned bulletin Mr. Myers also has some cogent and aspic comments to make about the activities and deeds of Mr. Sam Goldwyn. Because the full range of the views expressed by Mr. Myers might not be available elsewhere, for what are obvious reasons, we are offering a full reprint for your examination and enlightenment:

"Whenever Mr. Goldwyn has a new picture he is accustomed to hold a press conference at which he airs his opinions on all phases of the motion picture business. That is his privilege and his huge inserts in the trade papers probably justify the space given his monologues. However, after many years he is beginning to sound like a stuck needle, particularly when he harps on that threadbare cliché — 'fewer pictures and fewer theatres.'

"At the launching of *PORGY AND BESS*, Goldwyn repeated his act and was more lavish than usual in consigning theatres to destruction. Of course, it must be admitted that he practices what he preaches. He has reduced his output to an irreducible minimum. And he insists that the few he makes be so marketed that only a few big city theatres will play them for a long, long time.

"The special handling of pictures — that illegiti-

mate offspring of the once well-recognized road show — really was fastened on the business when Goldwyn's *GUYS AND DOLLS*, distributed by Metro, was first licensed to a limited number of carefully selected theatres for long engagements at high admission prices. During those and, in some instances for long periods thereafter, the picture was withheld from subsequent-run and small town exhibitors. Even when offered to them, it was on terms which were prohibitive for the smaller situations.

"So the exhibitors can thank Mr. Goldwyn in large measure for the special handling of pictures. With respect to *PORGY AND BESS*, however, he has moved farther upstage than ever before. He not only restricts it to a very few theatres but releases it in a medium (Todd A-O) for which very few theatres are equipped and the great majority could not possibly afford. Evening admission prices for the film at the Warner Theatre in New York, on weekdays, run from \$1.50 to \$3.75, tidy prices for any motion picture, especially one incorporating a story and music so familiar as to be a part of the American folklore.

"Maybe Mr. Goldwyn has selected an appropriate picture for merchandising according to his peculiar ideas. The only novelty it has to offer is that the opera is produced on film instead of a stage. It is definitely a class picture and possibly in some areas a controversial one. After the extended runs in the Todd A-O houses it will have been rather fully exploited. It will be interesting to see if Mr. Goldwyn is then satisfied with the rewards from these special runs or whether he will look to those theatres which he thinks should be put out of business to run his picture in another medium.

"The waiting time between these special runs and the time a picture is made available to a subsequent-run or small town theatre properly should be treated as clearance. When a theatre is denied a picture for an unreasonable period after it has had a prior run in the area, the baneful effects are the same whether the waiting time is called clearance or something else. The Senate Small Business Committee recognized this and recommended that the definition of clearance be changed so as to include waiting time. Unreasonable waiting time would then become unlawful just as unreasonable clearance is unlawful. Representatives of the several exhibitor organizations, including Allied and TOA, negotiated with the distributors on and off for almost all of 1957 in a vain effort to induce the latter to agree to an arbitration system that would give effect to the committee's recommendation."

"Even if one were to concede that the Antitrust Division's interpretations of the injunctions in the Paramount case, reducing them to mere scraps of paper, are correct (which the author of this bulletin could not conscientiously do), then certainly the exhibitors have a good case for remedial legislation. For in that event they would find themselves in the strange position that they are being victimized by practices which the courts in their opinions condemned but which the decrees, because inartificially drawn, do not reach. If there are no personal changes in the Antitrust Division, and it remains adamant in its refusal to seek either judicial enforcement of the decrees, then the exhibitors only recourse will be to seek legislation."

## PARAMOUNT RETREATS

(Continued from front page)

a vast difference between this and the royalty method in the degree of freedom allowed the exhibitor. An exhibitor, knowing local conditions, must be free to manipulate his prices as between different performances on the same day and as between different days of the week, and often on short notice, in order to secure the maximum return. The answer to maximum receipts sometimes lies in higher prices, depending on the class of patrons attracted by the film, and sometimes in lower prices so as to promote greater attendance. Reading the opinions in the Paramount Case in their entirety, one cannot escape the conclusion that the courts intended that the whole question of admission prices should be left to the exhibitors.

"A feature of the royalty method that has been overlooked is that it was first resorted to as a subterfuge in order to compel an independent exhibitor to adhere to a scale of admission prices which had been fixed by a distributor in violation of law. A Cincinnati exhibitor charged admission prices for 'Peter Pan' below those which Disney had insisted upon. Disney sent him a threatening telegram but could not legally force him to raise his prices. Even the Antitrust Division, principal apologist for the film companies, admits that a price-fixing agreement is unenforceable. Disney then was releasing through RKO, which was subject to the injunction, and that company, being caught between two fires, stood by while the exhibitor completed the run. But RKO at that time also was handling 'Hans Christian Andersen' for Sam Goldwyn, and Sam is the chief apostle of fewer pictures, fewer theatres and high admission prices. When the exhibitor sought to license that picture he was asked to sign a contract which required him to pay to the distributor 32 cents for each adult and 16 cents for each child admitted during the engagement. This was the first appearance of the royalty method in the motion picture industry and it was resorted to in a palpable effort to compel the exhibitor to charge admission prices prescribed by the distributor. A practice with so foul a beginning does not lose its taint because sworn law officers of the Government wilfully refuse to perform their duty to put its validity to the test."

## THE SUPREME COURT ON CENSORSHIP

(Continued from front page)

allowable for newspapers, books, or individual speech." Further, the Court refused to decide "that the state is entirely without power to regulate films to be licensed prior to their exhibition." A serious error with adverse consequences directly affecting the exhibitor as will be illustrated shortly—and one of commission rather than of omission.

The primary reason for the timid stand taken by the Court majority seems to be mainly the result of intra-court dispute, with five separate concurring opinions having been written. Justices Frankfurter, Whitaker and Harlan thought that the New York State law should have been invalidated only to the extent that it was applied to "Chatterley." Justices Black and Douglas agreed that all pre-censorship was unconstitutional, but failed to agree on a matter of vital import to exhibitors.

Justice Black's statement reads: "If . . . this Nation is to embark on the dangerous road of censorship, my belief is that this Court is about the most inappropriate Supreme Board of Censors that could be found."

On the other hand, Justice Douglas sounded this ominous note:

"If a particular movie violates a valid law, the exhibitor can be prosecuted in the usual way."

Herein lies the true danger to the film industry. To quote Mr. Myers: "There is a dangerous probability that the states and cities will turn from the censoring of films to regulating theatres."

"As a matter of fact, that has already happened in two states that we know about, possibly in others. In one, the exhibitor organization joined hands with the Johnston Office

in seeking repeal of the censorship law. The legislature repealed the statute and enacted one in its stead that cast the whole burden of cleaning up the screen upon exhibitors. . . . In another state, and very recently, there was a well-organized campaign for stricter regulation of the theatres. With the 'Miracle' decision staring it in the face, the legislature was reluctant to strengthen its censorship law. Consequently it adopted an act making it a misdemeanor for any exhibitor to 'knowingly' exhibit to any person under 18 a motion picture which is 'obscene' or 'tends to corrupt morals.' Heretofore the exhibitors have been safe in playing any picture passed by the State Board. If, as seems likely, the board is abolished, the exhibitors will have to make two right guesses at their peril: (1) as to the propriety of the film and (2) as to the age of their customers."

Since this can only lead to utter and complete chaos for both distributors and exhibitors and a further opportunity for ill-will, it is imperative that an eagle eye be cast in the direction of state legislatures for developments of this nature. States with censorship laws already on the books may attempt to amend them in order to conform with the Supreme Court views, or to find substitutes for them. In either case, the onus for policing is sure to fall to the exhibitor who will be forced to bear the brunt of wrath engendered by reformers without being responsible for the content of the films he exhibits.

Myers continues his warning in this fashion: "From the broad viewpoint of public relations the situation that has arisen is regrettable. It is certain that censorship is going to remain a live and dangerous issue for a long time. It is being perpetuated by the very decision which it was hoped would end it. It may even become a national issue. Senator Eastland, Chairman of the Committee on the Judiciary, has announced that he will seek the adoption of a constitutional amendment reserving to the states control over all matters affecting the morals of the people. If so, the issue may reach to all 50 states and, unhappily, the movement will stem from a decision of the Supreme Court involving a motion picture. Those who will oppose the revival of censorship or further regulation of the theatres will be acting to preserve their constitutional rights, which is commendable. But, unfortunately, they will be on the wrong side of what their communities may regard as a moral issue."

No one can imbue anyone else with moral courage to remain firm to principles in the face of the onslaught capable of being inflicted by over-zealous reform groups, but this paper earnestly feels that it is an issue that must be squarely faced and firmly resolved.

As further reading, in order that you be better prepared to successfully argue your case, we recommend that you consult the issue of HARRISON'S REPORTS of February 21st of this year in which we reprinted in its entirety the Motion Picture Association of America's Fact Sheet on censorship as supplied by Taylor Mills, MPAA's director of public relations.

## HURRY UP AND WAIT — ACE STYLE

The Executive Committee of the American Congress of Exhibitors, under the chairmanship of Si Fabian, delivered a typically forthright statement this week. It announced, after holding a meeting to discuss the holding of a meeting, that a meeting will be held, ". . . in either the last week in this month or the first two weeks in August."

The sole obstacle alleged to have prevented the Committee from offering a more realistic estimate of when it might hold a meeting was the fact that the vacation schedule made immediate scheduling impossible.

In addition the Committee disclosed that it had reviewed its entire program with an eye toward setting some matters aside in order to give priority to others. As might be expected, those matters remain a secret locked within the archives of the Committee.

As a final disclosure (that really isn't a disclosure because it reveals nothing), the Committee provided the information that Eric Johnston had met with Fabian and Sol A. Schwartz to discuss some highly important undisclosable facts.



# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It Is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, JULY 25, 1959

No. 30

## HAIL AND FAREWELL

Just like another company in the movie industry, whose initials are United Artists, HARRISON'S REPORTS is celebrating its fortieth anniversary this year. But aside from the topic of our advancing age, this issue marks a significant departure because it is the first ever to be published without the active cooperation of our leading light and founder — Peter S. Harrison.

Mr. Harrison, after a lifetime of selfless devotion to HARRISON'S REPORTS and the cause of the exhibitor, has decided to retire and spend the remainder of his life in quiet contemplation beneath the warmth of the California skies.

It is a well-deserved rest that he now takes and our good wishes go with him as, we are quite certain, do the good regards of his loyal readers, many of whom have remained faithful subscribers for forty long years.

As final tribute to Mr. Harrison it seems most appropriate that we list some of the significant events recorded by HARRISON'S REPORTS under the leadership of that most warm and wonderful gentleman:

- 1) The formation of MPTOA at the 1920 Cleveland Convention.
- 2) The entry of Will Hays into the industry and the breakup of MPTOA immediately after his entry.
- 3) The advent of the talking picture.
- 4) The formation of Allied States.
- 5) The outlawing of compulsory arbitration in effect until 1929.
- 6) The failure of the 5-5-5 Conference as the result of producer manipulation.
- 7) The downfall of William Fox.
- 8) The NRA.
- 9) Theatre divorce and the outlawing of block booking and other predatory trade practices.
- 10) The advent of CinemaScope, Cinerama and other new processes including VistaVision.
- 11) The Road Show.

Unfortunately, as much as we would like to continue this nostalgic excursion, the space limitations of HARRISON'S REPORTS prevents us from so doing. Instead we must return to the reality of today and take this opportunity to express our hope that we will be capable of continuing the courageous tradition of the first forty years.

With the departure of Mr. Harrison and his invaluable Managing Editor, Al Picoult, control of

HARRISON'S REPORTS has passed to a group of investors consisting of: Horace Adams, Harry Hendel, Benjamin Berger, Jack Kirsch, Ben Marcus, Trueman T. Rembusch, Ruben Shor, Jack Whittle, Wilbur Snaper and Abram F. Myers.

It would take an ostrich-like human to list this distinguished group of exhibition leaders without making mention of the fact they are all closely associated with Allied States.

Since this editor was sought after for his "maverick" qualities, assurance had to be first forthcoming that complete autonomy over the editorial destinies of HARRISON'S REPORTS was to be invested solely in him. That assurance was quickly and willingly offered, giving the aforementioned group a purely non-vocal interest in the policies of this paper.

This point cannot be emphasized too strongly, since, in my conversations with the group, it was emphatically stated that HARRISON'S REPORTS would continue to strike out against evil practices wherever they occur. My conversation convinced me of the honorable intentions of the group and that the sole reason they invested in HARRISON'S REPORTS was because they were anxious to reclaim it from the limbo to which it was fated had they not performed their rescue operation.

When HARRISON'S REPORTS first appeared it carried these legends on the masthead:

"A Motion Picture Reviewing Service Devoted Chiefly To The Interests of the Exhibitors," and, "Its Editorial Policy: No Problem Too Big for its Editorial Columns, If It Is To Benefit the Exhibitors."

Those words were true forty years ago and have remained true for the past forty years. We have every intention of seeing that they remain ever so.

## THE UNWILLING CORPSE

While it is not the normal procedure of HARRISON'S REPORTS to act as a circulation promotion agent for another trade publication, we humbly suggest that you carefully read through the current issue of Boxoffice Magazine (July 20). Perhaps you too will be struck by a most startling and disturbing conclusion when you've finished—according to the local reports carried by the magazine more than twenty-five theatres have darkened their screens and shuttered their doors since publication of the previous issue. And this at a time when exhibitors and distributors in all corners of the nation are puffing up their chests and proudly announcing record-breaking box-office figures!

(Continued on back page)

**"A Private's Affair" with Sal Mineo,  
Christine Carere, Barry Coe,  
Barbara Eden and Gary Crosby**

(20th Century-Fox, August; 92 mins.)

The hi-jinks, low antics and amatory adventures of a spirited trio of draftees in the peacetime Army forms the basis for this richly mounted CinemaScope-De-Luxe Color comedy-with-music from 20th-Century-Fox. Strictly summerweight in content, and designed as a showcase for young talent — Sal Mineo, Barry Coe, Gary Crosby, Christine Carere, Barbara Eden and Terry Moore — the film should gather in some respectable box office grosses among the teen set, particularly in the drive-ins. In addition to the aforementioned sextet, the film also boasts the presence of two fine character players — Jim Backus and Jesse Royce Landis. Despite the presence of this sterling marquee lineup, the biggest laughs of the film are garnered by a chimpanzee act — The Marquis Family, who cavort and caper in typical chimp fashion and prove to be thoroughly cativating in the process. Raoul Walsh, the director, keeps things moving in lively fashion and doesn't give the viewer the opportunity to reflect on the thinness of the screenplay. There are three songs by Jimmy McHugh, Jay Livingston and Ray Evans with one — "The Same Old Army" having the best chance to click:—

Sal Mineo, a beatnik with beard, Barry Coe, clean-cut collegian, and Gary Crosby, playboy cattle rancher, are drafted at the same time and all end up in the same barracks of a New Jersey army camp. The three become fast friends and are soon involved with three girls; Mineo with Moore, Crosby with Eden, an army sergeant, and Coe with Carere, a French temptress.

When the three men are chosen to appear on Jim Backus' television show as a vocal trio, Coe complicates matters by coming down with laryngitis. While he is in the hospital, Jesse Royce Landis, Assistant Secretary of the Army, appears, and as a result of an incredible mix-up, is wedded to Coe who is under sedation.

Coe dimly remembers the incident and winds up under psychiatric observation when he mentions it. He escapes and returns to the TV show but ends up in trouble with Carere who wants no part of a married man. In a further attempt to right the matter he is deposited in the psychiatric ward once again, but finally manages to convince the psychiatrist that he is telling the truth. This causes a minor crisis in the Pentagon, but Jesse Royce Landis hears of it and sets the entire situation to rights by destroying the marriage papers and legally dissolving the marriage just in time for Coe to return to the TV show and join his buddies and their girl in the singing of the final song.

It was produced by David Weisbart and directed by Raoul Walsh from a screenplay by Winston Miller. Family.

**"The Scapegoat" with Alec Guinness  
and Bette Davis**

(M-G-M August; 92 mins.)

The incomparable Alec Guinness, who has fashioned a career out of playing multiple roles, is at it again with two successful characterizations in the film version of Daphne Du Maurier's best-selling suspense novel. He starts out as a mild-mannered, lonely English schoolmaster, and ends up as a de-

bauched French aristocrat, replete with family and mistress. The film has many intriguing characteristics; it is well-acted and well-directed as well as being fascinating and suspenseful for most of the footage. But despite these assets, several ingredients are absent that would lift it out of the class of ordinary mystery films and into the rarefied atmosphere of such as "Odd Man Out" and "The Third Man." Basically the faults are lack of depth in the characterizations and a palpably weak conclusion. Business prospects will not be bright away from the big cities — and even there the film is best suited for art house presentation. In addition to Guinness, Bette Davis provides a baroque characterization as a cigar-smoking, morphine-addicted, terrorizing harridan, Irene Worth and Nicole Maurey both contribute excellent performances as the wife and mistress of Guinness respectively while Pamela Brown and Annabel Bartlett are equally effective:—

While on a motoring tour of France, Guinness, a mild and meek Englishman reflects upon his lonely state in life, but is soon blasted from his reverie by the appearance of a stranger who is his exact double. The pair drink the night away but the English Guinness wakens to discover that his French counterpart has disappeared, leaving Guinness to take over his life as an impoverished French aristocrat. Guinness attempts to avoid this, but when the chauffeur of the French version arrives, he finds himself unable to explain the switch. After much vain argument he finally decides to attempt the impersonation.

Once at the Frenchman's castle, he discovers the reasons why the man had been so anxious to be replaced; he discovers his mother, Bette Davis, to be a morphine-addicted tyrannical harpy, his young daughter to be an insecure, frightened girl with a religious mania that centers around the gorier of saintly episodes, his wife, Irene Worth, turns out to be a psychopath, his sister, Pamela Brown, hates him, and his brother-in-law draining the profits of the small family business. About the only bright spot is the lovely Italian mistress, Nicole Maurey.

The story continues uneventfully, except for some minor incidents about the impersonation being unmasked, until the real Frenchman returns and murders his wife. Guinness confronts Guinness in the final scene and the Englishman shoots the Frenchman thereby turning the tables on the Frenchman who hoped to profit from the money that was to come from the death of his wife. Film closes with Guinness going to Nicole Maurey with an implied promise of future happiness.

It was produced by Michael Balcon and directed by Robert Hamer. Screenplay by Gore Vidal and Robert Hamer. Adult.

**"Face of Fire" with Cameron Mitchell and  
James Whitmore**

(Allied Artists, August; 83 mins.)

This version of Stephen Crane's classic tale, "The Monster," a British import, made in Sweden, is a sensitively produced film about the changes wrought in the life of a popular man when his face is disfigured by fire. In addition, it is a faithful and realistic reproduction of life as lived in a small town in the United States at the turn of the century. The film, produced by Albert Band and Louis Garfinkle, makes no attempt to pander to popular tastes nor does it have any



real marquee value. For these reasons it must be consigned to a dualler role in general distribution but might meet with better reception as an art house entry. Cameron Mitchell and James Whitmore, the leads, contribute strong performances and are ably assisted by Bettye Ackerman, Royal Dano and Howard Smith in supporting roles. Direction by Band is a trifle too slow, but the essence of the tale is well captured by his control of the acting:—

Whitmore, a handyman for Mitchell, the town doctor, suffers facial disfigurement when he rescues Mitchell's son from a fire that threatens to demolish the doctor's house. After the accident Whitmore is regarded as a pariah by the townfolk and his appearance on the street frightens the youngsters. The citizens band together and attempt to have Whitmore placed in a sanatorium, but Mitchell, mindful of his debt of gratitude, remains faithful. Whitmore, after a particularly brutal event for him, in which he inadvertently frightens some youngsters at a party, escapes the clutches of the hysterical townspeople by hopping a freight. He returns soon afterward, however, and, with aid of Mitchell and his young son, is permitted to live out his life in the town wearing a black veil over his disfigured features.

It was produced by Albert Band and Louis Garfinkle and directed by Albert Band from a screenplay by Louis Garfinkle. Adult.

**"Have Rocket, Will Travel" with the Three Stooges and Jerome Cowan**  
(Columbia, August; 76 mins.)

The Three Stooges, who are now riding the crest of a sudden upsurge of popularity as the result of television exposure, make this Columbia comedy an important entry for the younger set. While it is the first feature-length effort for the trio, the film is reminiscent of the innumerable two-reel shorts they have made over the years, except that the plotline has been updated and made topical with the inclusion of some nonsensical business about rockets, missiles and scientific mumbo-jumbo. Adults might find the zany adventures of the trio a bit wearing, but the youngsters won't mind them at all. Exhibitors with need for a children's attraction can slot this entry as a dualler:—

The Three Stooges are employed as handymen at a space and rocket experimental station which is headed by Jerome Cowan. They are assigned to guard a rocket that had failed to function properly and landed in the hills near the station. As a complication the Stooges decide to aid Anna Lisa, a Swedish scientist who is working on the formula for a new rocket fuel. Troubles develop when Cowan decides to test the fuel at a moment when the Stooges are inside the rocket. After a flight through space, they land on Venus where they meet and fend off a giant spider. They then come upon a Unicorn, a talking horse and an electronic brain that controls the planet. The machine threatens to destroy the zany trio but they manage to escape, taking the Unicorn with them. Back on earth they are hailed as heroes, and the Swedish scientist, who has been conducting a love affair with a fellow scientist, Bob Colbert, decides to marry and promises to name her children after the trio as a reward.

It was produced by Harry Romm and directed by David Lowell Rich from a screenplay by Raphael Hayes. Family.

**"The Rebel Set" with Gregg Palmer, Kathleen Crowley and Edward Platt**

(Allied Artists, August; 72 mins.)

Once this Allied Artists crime-melodrama dispenses with its attempts to depict the Beat Generation and settle down to a plain, old-fashioned cops-and-robbers theme it becomes a respectably taut and absorbing feature. Given proper exploitation it might serve as a lead item for action houses, but the best prospects are as a dualler. The direction by Gene Fowler, Jr. is top-rate and is helped along by the imaginative camerawork of Karl Struss. The cast is capable for the most part, with John Lupton and Vikki Dougan, in addition to the leads, registering strong performances:—

Edward Platt operates a Hollywood beatnik coffee shop replete with chess set, kimono and beard, as a cover-up for his robbery operations. Ned Glass, a confederate, rounds up three beatnik characters to assist Platt in the heist of an armored bank car in Chicago. The three accomplices are Gregg Palmer, unsuccessful actor being supported by Kathleen Crowley, John Lupton, an unpublished writer, and Don Sullivan, shiftless son of an ex-movie queen. The trio completes the robbery successfully, but on the train out of Chicago on the way to New York, they are beset by Platt who wants all of the loot for himself. In the ensuing struggle Lupton and Sullivan are killed and Palmer finally realizes the enormity of his crime. He turns to the police for help. But when the police board the train in New Jersey, Platt flees, only to be electrocuted when he runs into a live wire. Palmer confesses the real nature of his activities to his wife, Kathleen Crowley, and she vows to stand by him. Film ends with Palmer giving himself up to the police with an indication that they will go easy on him in return for his assistance.

It was produced by Earle Lyon and directed by Gene Fowler, Jr. from a screenplay by Lou Vittes and Bernard Girard. Adult.

**"Desert Desperadoes" with Ruth Roman and Akim Tamiroff**

(RKO Radio, August; 81 mins.)

This old-fashioned adventure drama set in the turbulent days of ancient Rome and filmed on location in Italy and Egypt has some good background material plus some fair action sequences but the general structure is routine, making the film so-so program material. Ruth Roman as an evil Babylonian and Akim Tamiroff as a greed-driven merchant lift up the general tone of the film but not enough to raise it from the program class:—

As the film unfolds Ruth Roman is seen tied to a stake and near death. She is freed by a Roman soldier, Gianni Glori, but displays her scheming tendencies by betraying the unwitting youth in an involved conspiracy with Akim Tamiroff. She later repents the act when she falls in love with the betrayed soldier, but is able to regain him and salvation with the aid of a group of Judean refugees who are fleeing from the tyranny of King Herod.

It was presented by John Nasht and directed by Steve Sekely from a screenplay by Victor Stoloff.

Adult.

While we are perfectly willing to concede the first bleat that will come from the distributors we know—that most of the theatres shuttered were marginal houses in unimportant towns, representing a negligible portion of the total movie industry and movie-going public, we are also mindful of the classic description of that economic phenomenon known as the Depression; "When your neighbor loses his job—that's a Recession. But when you lose your job—that's a Depression."

For the unfortunates who were forced to close their theatres and must now seek other means of livelihood, the Depression is now. It isn't two weeks from today or eight months away—it is now and most painfully so.

Last week, when this paper carried a facetious reference to a meeting held by the American Congress Exhibitors at which it was announced that a meeting was to be held sometime in the future, we were not being either coy or cute, on the contrary, we were quite upset about the innumerable delays that have marked the undistinguished career of ACE in the eight dreary months since it was formed.

At the outset we were among the enthusiastic supporters of the move suggested by Spyros P. Skouras of 20th Century-Fox. The thought that theatre owners were to be provided with a more significant voice when meeting with representatives of production and distribution delighted us and filled us with enthusiasm. And thus was it received by responsible leaders of exhibition.

However, that enthusiasm is fast beginning to be replaced by a sour feeling of disillusionment brought about by the unbearable weight of inaction. Responsible exhibitor groups are now beginning to question where the garden path doth lead.

The well-being of the small theatre owner has steadily deteriorated during the past eight months under current sales policies and trade practices of distribution. Yet absolutely nothing is being done to relieve their plight and "Nothing," in the words of King Lear, "brings nothing."

May we bring to your attention, gentlemen of ACE, Ed Brown, owner-operator of the Penn Theatre in Wesleyville, Pennsylvania, who has just closed his theatre after twenty-eight consecutive years of operation? Mr. Brown, to give him the full dignity that is rightfully his, was fully aware of the gravity of the situation some time ago, but he knows now, with a pain that can only come when one is forced to abandon the work of a lifetime, that the carrot that has been dangling before his nose these past eight and wearying months will not be eaten.

Or, distinguished leaders of ACE, would you be interested in the plight and words of George Politz, who for the past eight and one-half years has managed the Royal Theatre in Jackson, Mississippi? The theatre, which had been in force the early and wonderful days of vaudeville, is now closed. We quote Mr. Politz' remark as offered in Boxoffice; "There aren't enough pictures being made to keep theatres going."

A topic, gentlemen, that should be high on your agenda, and one, that we feel you will make an honest attempt to solve once you get to it. But remember

please, that while you hold meetings to decide when to meet, theatres are becoming unwilling corpses.

We will be the first to agree that there are no easy solutions to the manifold problems that confront the small exhibitor in today's curious economy. We can only rest uneasily with the knowledge that every week that passes without positive and forthright action by you is a week that will see the demise and burial of more sorely beset small theatres.

### THE WRONG WAY, MR. KERASOTES

In a service bulletin issued earlier this week George G. Kerasotes, president of the Theatre Owners of America urged that exhibitors support Motion Pictures Investors, Inc., a mutual fund organized by exhibitors and equipment dealers for the purpose of investing in the securities of motion picture production and distribution firms.

In a special message to TOA members, Mr. Kerasotes told them;

"The MPI objectives of seeking to give exhibition a voice, for the good of the entire industry, in the policy making of film companies, parallels the aims of TOA."

This is undoubtedly sound advice, since, with trade practices the way they are, distributors and producers stand to make a great deal of money, making the investment worthwhile. But if exhibitors hope to use the program as a method of gaining admittance to the inner councils of the production-distribution camp, they are indulging in a pie-in-the-sky attitude.

Or has Mr. Kerasotes abandoned any hope for ACE and using this new device to circumvent the aims of that worthy, but inactive organization?

Hy Hollinger, reporting in the current issue of Variety, points out;

"Realistic industryites maintain that that even if MPI reaches its two million dollar goal, the sum will have little effect in influencing film company policies . . . even if it were to employ the entire two million to buy the stock of one company (which it won't) the result would be inconclusive . . . it would take twelve million dollars to obtain a 15% interest in Loew's, Inc., a position sufficient to demand a seat on the board."

Hollinger further points out, in refutation of Mr. Kerasotes' argument, (although that is not the purpose of the article,) that many of the wealthier exhibitors do have substantial holdings in the film companies but none have ever exercised their privilege of speaking out about the trade practices most disturbing to exhibitors;

"So far the only exhibitor action at annual meetings has been forthright defenses of the management in the face of criticism from dissident stockholders. . . At no time can it be recalled has an exhibitor gotten up at a stockholder meeting to denounce the company for excessive film rentals, for not making more pictures, or for selling its pre-48 library to TV."

In light of these revelations we would be interested to learn whether Mr. Kerasotes still endorses the MPI plan to give exhibitors a voice or whether he would care to reconsider his position and redouble his efforts within the inner councils of ACE to provide the voice that exhibition urgently needs.



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Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, AUGUST 1, 1959

No. 31

## KIRSCH ON ACE

At virtually the same time that the presses are pounding out this edition, the much-heralded strategic meeting between the American Congress of Exhibitors and the Motion Picture Association of America is taking place.

It will be recalled by many that this paper has expressed impatience with the lack of action exhibited by ACE-MPAA during these past eight months. In line with this, we would like to take the liberty of repeating some remarks made by Mr. Jack Kirsch, president of Allied Theatres of Illinois, at the recent 29th annual luncheon meeting of the organization. While the remarks are more temperate than the ones that have appeared in this paper, they are extremely well organized, and reflect our views completely:

"It will be recalled that at the 1958 National Allied convention in Chicago Mr. Spyros Skouras, president of 20th Century-Fox Film Corporation made a very stirring address calling upon all elements to unite for the purpose of giving greater strength to their voices in combatting the ills plaguing the motion picture industry. He declared that he would personally undertake the leadership in bringing about such a move and in answer to a Resolution adopted at the convention calling upon him to endeavor to get the presidents of the film companies to meet with exhibitor leaders to discuss and try to resolve many of the problems facing exhibition, he said that he would also work toward that end.

"At the invitation of Mr. Skouras exhibitor leaders representing the major theatre organizations met on November 14th last in the offices of 20th Century-Fox in New York. This meeting resulted in the formation of ACE and the appointment of an Executive committee and various other committees to deal with industry subjects of immediate concern to exhibitors. These committees were charged with the responsibility of developing an agenda as the basis for a meeting with film company presidents. Subsequently, exhibitor meetings were held in various parts of the country seeking endorsement of the ACE program. Such a meeting was held in Chicago last February 5, attended by exhibitors representing approximately 125 Chicago area theatres, including both circuit and independently owned theatres, at which time unanimous endorsement was given to ACE.

"Then on May 14 a meeting was held in New York between the Executive Committee of ACE and the exhibitor-relations committee of MPAA, which I attended representing Allied. This meeting was more of an exploratory nature, since the men representing MPAA explained that they wanted to determine what the ACE Executive Committee had in mind to

(Continued on back page)

## HAS SUCCESS SPOILED FESS PARKER?

Fess Parker, an itinerant actor who achieved a certain amount of fame as a Disney television character, recently returned from a 14-city promotion tour for "The Hangman," with fire in his eyes and sulphur on his tongue because of the reception, or lack of it, afforded to him by exhibitors in the cities he visited.

According to reports in the trade press, Parker harshly condemned American exhibitors for their failure to promote films and their "sloppy" theatre operations and placed the public apathy toward films directly at the doorstep of the theatres.

"There's nothing wrong with the Hollywood product," Parker bleated, "But even the best product needs selling and all that theatre managers seem to be doing is opening the doors, hiring enough ushers and seeing that the popcorn machine is working."

Parker also declared:

"Theatres, both the big ones and the neighborhood houses, are tired looking."

But the unkindest cut of all suffered by Parker in his 14-city journey was the lack of enthusiasm evinced by theatre operators toward the 30 and 60-second tapes that Mr. Parker had made plugging "The Hangman" and a recording he waxed.

We will refrain from accusing Mr. Parker of suffering from an unrare malady known as hoof-in-mouth disease, but we would like to point out certain basic facts to him.

1. There is nothing wrong with the picture he was promoting, but by the same token, there isn't too much right with it either. It's a western, or to be more precise, another western. To the bargain it is one that lacks distinction and, as a result, will not and cannot be rescued from oblivion by even the most vigorous sales promotion campaign.

2. The film is a Paramount release and it would be difficult to find another film company that can equal the disdain of exhibitors suffered by Paramount.

3. There is a darn sight more than just opening the doors and hiring ushers to the successful operation of a theatre. Particularly these days when so much exhibitor time is being spent on bidding for films.

4. Perhaps exhibitors might feel a trifle reluctant to use tapes that promote a recording that will bring profit only to the artist and the record company involved, but not to the exhibitor.

We would be very happy to conclude this item by declaring that Mr. Parker is totally wet, but unfortunately there are grains of truth scattered throughout his statements. There are theatres today that are badly in need of renovation. Movie-going should be an exciting event, but it is difficult to generate enthus-

(Continued on back page)

**"Blue Denim" with Carol Lynley,  
Brandon de Wilde, Macdonald Carey  
and Marsha Hunt**

(20th Century-Fox, August; 89 minutes)

New faces (Carol Lynley and Brandon de Wilde) and a highly exploitable theme (teen-age pregnancy and abortion) are the key factors in this film version of the hit Broadway play by James Leo Herlihy and William Noble.

Although the film sometimes fails in its attempts to make the viewer completely sympathetic with the plight of the two youngsters caught in the snare of youthful indiscretion, it manages to get across some important object lessons as well as provide several moments of extreme insight into the tangled world of the post-adolescent. Business prospects, based on the exploitation value of the subject matter, should be bright.

In addition to fine performances by the leading players, Warren Berlinger turns in a delightful job as a brash teen-ager who claims to know-it-all, and Vaughan Taylor registers strongly as the father of the girl who has been wronged. Direction by Philip Dunne is slowly-paced and a trifle too obvious at times;—

The unbridgeable gulf between father and teen-age son (Carey and de Wilde) is demonstrated early as the two haltingly attempt to discuss a problem but end up by arguing. The rift is further demonstrated when the youngster tells his parents that he is going to study biology in his cellar-den. Instead he and Berlinger smoke, play cards and drink beer in a youthful imitation of their elders. The pair discuss many topics including women and reveal their ignorance of all of them despite their outward pose of urbanity.

They are interrupted by the arrival of Carol Lynley and after a brief conversation it becomes apparent that Lynley and de Wilde feel an affinity for each other because of a mutual difficulty — lack of parental understanding and communication.

Their romance burgeons and the pair delight in the discovered treasures of first love until Lynley discovers that she is pregnant.

At this point the pair panics and, after an unsuccessful attempt to be married decide to try to contact an abortionist. de Wilde approached Berlinger who had boasted of knowing one, but when it turns out the lad had been merely bragging, de Wilde beats him up.

But the boys turn to each other again and root out a contact in a drugstore on the far side of town. They are told the fee is \$150 and the boys feverishly attempt to raise the money.

At one point in the proceedings, beset by doubt, de Wilde goes to his parents to confess the whole affair, but lack of fortitude on his part and shortness of temper and time by the parents frustrates this attempt. Instead, de Wilde steals a check from his father and with the aid of Berlinger forges it in the amount needed to pay for the operation.

The girl unwillingly goes off to the fake doctor and immediately after de Wilde's father learns of the check. He forces the story from the lad and immediately goes to Vaughan Taylor with the truth. The

three rush out to the abortionist in time to prevent the operation.

After much discussion and castigation the pair decides to marry.

**CREDITS:** Produced by Charles Brackett. Directed by Philip Dunne. Screenplay by Edith Sommer and Philip Dunne.

Adult.

**"Cry Tough" with John Saxon  
and Linda Cristal**

(United Artists, August; 83 mins.)

The squalid tenements of Spanish Harlem provide the background for this violent story of one man's desperately unsuccessful attempt to free himself from the clutches of the poverty that perniciously destroys the lives of the people within the walls of the economic ghetto.

Based on the novel by Irving Shulman, who authored "The Amboy Dukes," the film is long on violence and short on character inspection and development. It is exciting in parts and overly brutal in others with the total impression being an uneven film that indulges in violence purely for the sake of violence. Because of inherent production and promotion values it will provide exhibitors with a somewhat better-than-average program melodrama.

John Saxon portrays the boy who unsuccessfully attempts to escape from poverty while Linda Cristal plays the sexpot who contrives to keep him there. Strong supporting performances are rendered by Don Gordon as an umbrella-toting tough and Harry Townes as a vice king of the slums. Direction by Paul Stanley is good and the low-key photography of Philip Lathrop and Irving Glassberg augments the grim story in adequate fashion: —

John Saxon, an ex-con, is returning to the tenement section after a year in prison — determined to go straight and carve out a useful life for himself. Before his arrival at the house, he stops at his former hangout, The Club Caballero, to prove that crime no longer has any allure for him. The gang offers him his old position, but he refuses and returns to his home where his mother, father and childhood sweetheart greet him. His father suggests that he marry the girl and settle down, but Saxon, who has plans for getting out of Harlem, refuses. He returns to a former job in a laundry run by a Harlem cutthroat, Joe De Santis. While here, Saxon learns of an attempt by his former gangleader, Harry Townes, to blow up the boilers of the laundry. He confronts Townes with the knowledge, but all he earns for his efforts is a brutal beating by the henchmen of Townes. Linda Cristal takes him in after the beating and nurses him back to health. He falls in love with her and becomes determined to marry her. She laughs off the prospect but soon changes her tune when she is picked up by the immigration authorities and threatened with deportation. Saxon saves her from this by marrying her, and making her an American citizen.

But the marriage soon meets with disaster when Cristal's restlessness takes her away from the bed and board of Saxon. He thinks she has returned to one of the members of the mob and, bereft of logic, he goes to the mob leader and pleads for work thinking this will ingratiate him again with his bride.



The gang pulls off a job but in a post-holdup scuffle Saxon kills one of the mob. This makes him a marked man and he becomes determined to pull one final job with a big haul and then retire. The laundry where he once labored is chosen and all goes well until the final moments when the gang is discovered and wiped out by the rival mob. Saxon almost escapes, but falls down a chute and through a skylight before dying in his father's arms.

CREDITS: Produced by Harry Kleiner. Directed by Paul Stanley. Screenplay by Harry Kleiner. Adult.

**"Sapphire" with Nigel Patrick,  
Yvonne Mitchell and Michael Craig**

(Universal-International, November; 92 mins.)

— EASTMAN COLOR —

Universal has some ambitious plans for this British-made mystery-melodrama with strong racial overtones. Their intention is to open in New York in early September at an art house and then, hoping that it will fire the imagination of the public in much the same way that "Room at the Top" did, book it into commercial house in the larger metropolitan centers starting in November.

The film is one of the best mystery-melodramas to come out of England in some time and it also has the advantage of a strong second suit and in the form of the race angle. But it is still a mystery, and there is some question as to whether sophisticated art house patrons will spend art house prices for a mystery yarn, no matter how well it is embellished.

Best chances for box office success lie with strong exploitation of the racial angle, and since this seems to be uppermost in the minds of the Universal planners, the film will fare well in the larger cities, except those in the South, where special treatment will be needed.

Direction by Basil Dearden is top-notch, keeping the diverse elements of the film in tight rein while adeptly exploring the twin paths of racial bigotry and the detection of a murder. Janet Green's screenplay is well-executed and except for the ending, rings true throughout. The color photography of Harry Waxman matches the high-calibre achievements of the rest of the contributors.

Nigel Patrick displays a cool temper and an intelligent approach to the topic of Brotherhood as the investigating inspector. Yvonne Mitchell gives a harried performance as an unhappy housewife and Michael Craig registers as a detective with a dislike of non-whites.

The film opens on a bleak winter's morn in a London park with the discovery of the mutilated body of Sapphire. The body carries no identification, but intelligent police work soon unearths her identity. The first suspect is the girl's affianced, Paul Massie, who had to forgo a Rome scholarship to marry the girl. When the girl's brother, a Negro doctor, appears, this opens a new avenue for inspection. Because, it turns out, the girl had been passing for white and was three months with child. The next suspect is the boy's father, Bernard Miles, but he proves not to be the one and the investigation continues through the colored areas of London where three suspects are uncovered. None of the three com-

mitted the act and the investigation returns once more to the household of the young boy who was about to marry the deceased. In the final scene the murderer is revealed, and it is a bit of a shock.

CREDITS: Produced by Michael Relph. Directed by Basil Dearden. Screenplay by Janet Green. Adult.

**"Cast a Long Shadow" with Audie Murphy,  
Terry Moore and John Dehner**

(United Artists, July; 82 minutes)

From the stables of the Company Mirisch comes a rambling sagebrush saga that features action, drama and an over-involved plot that takes a mite too long to unravel. Audie Murphy plays the main character, a youngster confused by a somewhat muddled identity, with typical Murphy charm while Terry Moore registers effectively as his bride-to-be. John Dehner contributes adequately as Murphy's father. Direction by Thomas Carr is ordinary as is the photography.

The film will provide ample service as a supporting feature: —

Audie Murphy suffers the tortures of the damned in an attempt to shake off the bitter stigma of his illegitimate birth. This factor, and an unsuccessful love affair with Terry Moore, combine to turn him into a saddle tramp. After much difficulty, he is tracked down by John Dehner, foreman of a huge ranch that has been willed to Murphy by its former owner. Dehner indicates that he and a group would like to purchase the ranch and Murphy seems willing enough. Murphy returns to the ranch with Dehner convinced that the former owner was his father. While waiting for the papers to be processed Murphy reflects and decides not to sell the ranch after all — instead he vows to run the spread himself. This arouse the ire of the would-be-purchasers who harass the lad in an attempt to make him sell. But Murphy remains adamant in his refusal. Instead he arranges a hurried cattle drive that will help him pay off a bank note. During the trip Murphy develops into full manhood and also learns that Dehner is his real father. The future looks bright indeed as father and son Terry Moore, who has resumed her love affair with Murphy, ride off into the sun of Murphy's vast cattle empire.

CREDITS: Produced by Walter M. Mirisch. Directed by Thomas Carr. Screenplay by Martin H. Goldsmith and John McGreevey from a novel by Wayne D. Overholzer.

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## BOOK-MOVIE TIE-INS— PROMOTION GIMMICK OR PESTILENCE?

Virtually every press book issued by the film companies these days carries a notice of the availability in drug stores, supermarkets, corner delicatessans and bootblack parlors of a paperback edition of the screenplay of the movie or of the original hardback book upon which the film is based. The language of the message contained in the press book suggests that the local theatre operator contact the local representative of the publisher to arrange a book-movie tie-in.

While it is true that the practice has been in existence for a number of years, and perhaps had some limited value when it was less prevalent than it is today, it is equally true that film companies and theatre owners would be hard put today to prove that the promotion can move one customer one step closer to the box office of a theatre.

On the other hand, we were shocked when a sales manager of a paperback publishing house proudly boasted that a book-movie tie-in can very often result in a twenty-five or more per cent increase in the sale of a book!\*

It would seem to us that the theatre owners of today are far too busy and beset by too many other problems to devote their limited promotion time and budget to the care and feeding of paperback publishers.

At its very best the book-movie gimmick has been a marginal promotion. When this topic was raised with the various promotion men at the movie companies and the advisability of the movie companies sharing in the cost of the promotion questioned, the response was the same in all instances. The promotion men all presented a solid front of approval of the gimmick on the basis it was just one more iron in the fire and that every little bit helps.

May we suggest to the very often talented promotion men at the film companies that they cease and desist from the irresponsible use of the easy way out and instead devote their fertile creative energies to thoughts of promotions and gimmicks that directly affect the sale of movie tickets rather than the sale of books?

\*Name of publisher and individual on request.

## KIRSCH ON ACE

(Continued from front page)

form the basis for the summit meeting of exhibitors and film company presidents. The meeting adjourned on the premise that another such meeting would be held at a later date, possibly from two weeks to one month.

"We are extremely anxious that the long-sought meeting with film company presidents, which was the motivating spirit behind the formation of ACE, will come about quickly so that a frank and open discussion can take place on all the problems besetting this industry. It is also desirable that one of the important subjects included in the discussions will be the matter of trade practices, because around this revolves the entire future of exhibition.

"Our fervent hope is that the summit meeting comes about, and quickly, and that it achieves the ends for which it is being sought."

## TOA AND TOLL - TV

Mr. Joseph Strauss, president of the Theatre Owners of Canada is to be strongly commended for his prompt and alert action in calling to task N. A. Taylor, president of Twinex Century Theatres, of Toronto, who claimed that the pending test of Pay-TV in Etobicoke this Fall will be helpful to motion picture theatres.

Astutely noting that Taylor has affiliations in some of his theatres with Famous Players of Canada, the Paramount Pictures subsidiary already committed to conduct the Cable-TV tests, Mr. Strauss declared:

"This is another instance of a Paramount spokesman sounding off on Pay-TV in generalities, and without giving specifics.

"I would ask Mr. Taylor," Strauss continued, "how the showing of motion pictures by television in the home can help a motion picture theatre. The only thing it could do — if it were successful, which past experience indicates it will not be — is to put the theatre out of business. If shutting a theatre is the way to help a theatre, I don't want any part of it."

In pin-pointing the efforts of Pay-TV proponents to hoodwink the United States Congress and public for seven years, Mr. Strauss declared:

"The fact that no Pay-TV exists in the United States indicates the American Congress and public are aware that Pay-TV will give them nothing that they do not now get for free.

"The Canadian public is no less formidable than the public of the United States and will not be taken in by 'pie in the sky' claims. I feel quite certain that as the Canadian people become aware of the cost implications of Pay-TV, they will place Etobicoke in the company of Palm Springs and Bartlesville, where American Pay-TV experiments proved a dismal economic failure.

In further taking issue with Taylor's statement and his claim that Telemeter was the only system which had invited exhibitors to participate as partners or franchise holders in Pay-TV, Mr. Strauss concluded:

"There has been a lot of loose talk about this, but I have yet to hear of a taker. The only way Paramount is able to test its systems is to go outside the United States — where the public has definitely said 'no' for a test — and launch it in Canada by making one of its subsidiary theatre companies a guinea pig franchise holder."

To these remarks we add a hearty "amen" and an admonition to theatremen everywhere that Toll-TV is far from dead and eternal vigilance must be the order of the times.

## PARKER

(Continued from front page)

iasm when the premises in which the film is being shown are run-down and seedy in appearance. And, regrettably, there are exhibitors who pay little attention to promotional aspects of their business.

But for the most part these do not represent the vast majority of theatres, and Parker's attempt to lay the blame for the difficulties of the film business solely at the feet of the exhibitors is reprehensible and reckless.

Perhaps Mr. Parker should embark on another 14-city tour to apologize to exhibition and mend the fences that he will sorely need if he is ever to become an important motion picture personality.



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Vol. XLI

SATURDAY, AUGUST 8, 1959

No. 32

## DECISION AND DELAY AT THE SUMMIT

With drums loudly banging, the long-delayed, but much-needed "summit" meeting between representatives of the American Congress of Exhibitors, The Motion Picture Association of America and the distinguished heads of distribution, who were without benefit of a formal organization, finally took place in the Board Room of MPAA on the 31st of July, 1959 from 11:00 A.M. to 2:30 P.M.

Present at the historic enclave, and representing distribution, were, Barney Balaban, Arthur Krim, Abe Montague, Abe Schneider, Joseph Vogel and George Weltner. Missing from the distribution side were, Spyros Skouras, Milton Rackmill, Steve Broidy, Jack L. Warner and Walt Disney.

For the exhibitors, S. H. Fabian, George G. Kerasotes, Albert M. Pickus, Horace Adams, Irving Dollinger, Sol Schwartz and Max Cohen, were on hand. And representing MPAA were Eric Johnson, Ralph Hetzel and Kenneth Clark.

At the conclusion of the meeting, which lasted clear through the lunch hour, the spokesmen for the meeting, Mr. Johnson and Mr. Fabian, quietly announced that it was a harmonious meeting and that three sub-committees will be formed to study the following subjects: more product, aid to small theatres, and advertising.

The membership of the three sub-committees is as follows:

The Product Committee — which will examine the possibilities of more film product for theatres — For ACE - S. H. Fabian, Chairman, Sol. A. Schwartz, Co-chairman, Sidney N. Markley, William Forman — for MPAA - Barney Balaban, Chairman, Abe Schneider, Co-chairman.

The Committee to Aid Small Theatres — For ACE - Horace Adams, Co-chairman, George Kerasotes, Co-chairman, Irving Dollinger, Max A. Cohen, Albert M. Pickus. For MPAA - Arthur Krim, Co-chairman, Robert Benjamin, Co-chairman and Abe Montague, Co-chairman.

The Advertising Committee — For ACE - Max A. Cohen, Co-chairman, Emanuel Frisch, Co-chairman, Harry Mandel, Harry Goldberg, Ernest Emerling. For MPAA - Joseph R. Vogel, Co-chairman, John O'Connor, Co-chairman.

Johnson and Fabian also disclosed that a fourth topic, research, had been discussed, but no sub-committee was formed to research the problem of research. Instead representatives of ACE and COM-PO will meet on August 5th and then report back to the next historic meeting which is scheduled for Tuesday, August 25th in New York.

(continued on back page)

## AN OPEN LETTER TO GEORGE KERASOTES

Earlier this week, Mr. Meyer Leventhal, president of the Allied Motion Picture Theatre Owners of Maryland, issued a statement denouncing Mr. George Kerasotes, president of Theatre Owners of America, for his activities in attempting to form a competitive organization in the Maryland area.

We are printing the full text of Mr. Leventhal's letter, and, at the same time, offering to Mr. Kerasotes equal facilities on these pages should he want to offer a rebuttal or explanation of the charges contained in Mr. Leventhal's missive.

Mr. Leventhal's letter reads:

"It has come to our attention that TOA has licensed a small group of exhibitors in Maryland as a member unit of TOA, that in fact you personally addressed this group at the organizational meeting.

"We assume, Mr. Kerasotes, that you know there is presently a Maryland Association of Theatre Owners which has been in existence for 42 years, and which has represented the interests of every theatre owner in Maryland during that time.

"It is traditional that in every area there are 'free thinkers' and 'independent thinkers' which are other words for non-joiners who willingly listen to every new voice with a promise of panacea for this industry, who support every new organization with ardent enthusiasm hoping that 'this is it.' Alas, we know there is no panacea — that exhibitors and distributors and producers have various and sometime divergent interests. We also know that the strength of any branch is in the unity within that branch.

"It seems to us that a maximum dis-service to the industry in general, to exhibition in particular, and especially to Maryland exhibition, has been done by the unthinking act of TOA in setting up a competitive organization in Maryland.

"It seems to us that if TOA has a story to tell, it should be told to every Maryland exhibitor in Maryland, not in a hotel room out of the State. Our organization would have been happy, in fact still would be happy to supply a forum to TOA for such a presentation. While the Maryland Theatre Owners are affiliated with National Allied, there is no reason to believe that our position is not subject to re-evaluation at all times. Certainly our membership would properly demand that the Maryland unit affiliate nationally with that organization which demonstrates that it can most effectively help our membership.

"However, and I must reiterate, Mr. Kerasotes, so that there is no misunderstanding about our meaning, that maximum dis-service to all exhibitors, and particularly exhibitors in Maryland, would be done by

(continued on back page)

**"The Big Operator" with Mickey Rooney,  
Mamie Van Doren and Steve Cochran**

(MGM, August; 90 minutes)

A thoroughly realistic performance by Mickey Rooney as a tough and brutal labor racketeer under investigation by a Senate Rackets Committee gives this Albert Zugsmith production for MGM release enough impetus to garner some healthy grosses in the general action market.

In addition to Rooney's performance the film also boasts the attention to production detail and exploitation values that mark every Zugsmith production. The camerawork by Walter Castle is first-rate and the editing is by Ben Lewis is concise. Add to this the taut direction of Charles Haas and the powerful musical background composed and conducted by Van Alexander and you have some of the reasons why this one might be a better-than-fair performer at the box office.

Rooney's histrionics are well-matched by Steve Cochran as a well-meaning worker who gets involved with the racketeer, Mel Torme as his buddy and Mamie Van Doren as Cochran's spouse. In the supporting roles Jim Backus and Jackie Coogan register most effectively:—

Film opens when a union official is rubbed out in violent fashion as he is tossed into a cement mixer before he can testify before the Senate committee. Action then switches to the union hall where Rooney is seen talking to the killer, Ray Danton, by Steve Cochran and Mel Torme.

At the hearings the next morning Rooney claims the Fifth Amendment in answer to every question put to him by the Committee investigator. But he slips when the investigator asks if he knows Ray Danton, a convicted criminal. Rooney denies knowing him thus giving the Committee the opportunity to pin a perjury charge on him.

When Rooney discusses the charges with his lawyer he remembers having been seen with Danton by Cochran and Torme. He goes to their homes and offers both of them jobs as union organizers at \$200 per week. Both fail to rise to the bait and when Torme becomes too obstreperous, he is taken for a ride by Rooney's henchmen and set afire in front of his own home. Cochran rescues him from death but becomes determined to put an end to the tyranny of Rooney.

Cochran goes to see Backus, a labor commissioner, and offers to testify. Backus calls the district attorney's office and tells him of the move. But the wire is tapped by Rooney who takes steps to silence Cochran. First they kidnap him and bring him to a secluded house where they administer a brutal beating. This fails to convince Cochran that he shouldn't testify, so Rooney's henchmen then kidnap Cochran's young son.

They release Cochran and warn him if he testifies against Rooney the son will be killed. Cochran returns home to find Backus and company waiting to talk to him. At first he refuses to talk, but then relents and they all start off to retrace the route that Cochran had just ridden over while blindfolded. In a slightly incredible turn of events, Cochran finds the house and with the aid of Backus and Torme, succeeds in overcoming the gangsters and rescuing his son.

Film ends with Rooney and mob being led off to jail.

CREDITS: Produced by Albert Zugsmith. Directed by Charles Haas from a screenplay by Robert Smith and Allen Rivkin.

Adult.

**"The 30 Foot Bride of Candy Rock"  
with Lou Costello, Dorothy Provine  
and Gale Gordon**

(Columbia, August; 73 minutes)

The late Lou Costello valiantly strives to inject some humor into this comic-science-fiction entry about a garbage collector-turned-scientist who invents a machine capable of enlarging people. But his efforts are strictly slapstick and for the kids alone. Exhibitors with an eye toward a fair program attraction for the youngsters should give this one serious consideration.

Lou Costello plays the half-mad scientist and double-takes his way through the film. Dorothy Provine is attractive as the youngster who ends up as a thirty-foot bride while Gale Gordon fumes and fusses for the length of the film. Additional comedy is provided by Lenny Kent who does a nice job as a confused army man.

Direction by Sidney Miller is adequate and the special effects created by Jack Rabin, Irving Block and Louis DeWitt are suitable.

Costello is the only independent businessman in the town of Candy Rock which is owned lock, stock and mortgage by Gale Gordon, a potential candidate for state office who is being interviewed in preparation for a television appearance.

Although Costello is lightly regarded by the town-folk, Dorothy Provine, Gordon's niece, thinks highly of him because she knows that Costello is a great scientist, having invented a machine that, among other things, can talk and turn back the pages of time and space.

Gordon would like nothing better than to drive Costello out of town because of the attentions paid to his niece, but the presence of the television interviewer forces Gordon to be pleasant to the rubbish man.

While the interviewer is being shown around town, Costello and Provine slip off into the woods and conduct scientific experiments. Provine gets angry with something stated by the machine and dashes off into Dinosaur Canyon where she is turned into a 30 foot giantess.

Costello rushes back to town to explain the matter to Gordon, but Gordon misunderstands and thinks that the girl is pregnant and quickly arranges a shotgun marriage.

The story is complicated by the presence of an army unit in the area on War Games and they become quite upset when they spy the 30 foot girl. They think she is something from outer space and alert the Pentagon. After which they start to do battle with Costello and the girl. Costello eventually gets the machine working again and frustrates the attempts of the army to capture them. Eventually the machine returns Provine to normal size and Gordon is given his come-



uppearance when the television interviewer decides to feature Costello instead.

**CREDITS:** Produced by Lewis J. Rachmil. Directed by Sidney Miller. Screenplay by Rowland Barber and Arthur Ross.

Family.

### **"Surrender — Hell!" with Keith Andes, Susan Cabot and Paraluman**

(Allied Artists, August; 85 minutes)

Made entirely in the Phillipine Islands, this war programmer is based on the real-life escapades of a United States Army officer who organized a band of Filipino headhunters into a guerilla outfit during the occupation of the islands by the Japanese.

There is action aplenty in the many battle scenes and exploitation values in the love scenes between Keith Andes and the Misses Cabot and Paraluman, and the film will provide good service as a program entry even though the script leaves much to be desired.

Keith Andes is effective as the American officer who organizes the Filipino forces rather than surrender to the Japanese. Susan Cabot, in a brief appearance is attractive while Paraluman, a Phillipine Island star, is powerful in her portrayal of a native girl turned warrior.

Direction is strong especially in the battle scenes and excellent use is made of film clips and the exotic natural backgrounds of the Phillipines:—

Three days after Pearl Harbor the Japanese overrun the Islands and take most of the U.S. Army as prisoners-of-war. Andes refuses to surrender and heads for the hills for survival. During the journey he meets Miss Cabot and contracts malaria. She nurses him back to health and then helps him walk fifty miles to the home of her parents. Here, he recovers but when the Japanese close in, he decides to head for the hills once more.

In the hills he organizes a group of headhunters and villagers into an effective fighting force and succeeds to the degree that the Japanese offer a price of 50,000 pesos for information leading to his capture. The Filipinos do not betray him and the band grows stronger. One of Andes' most important assistants is Paraluman, a native girl who started out hating the gringo, but ends up loving him.

The group conducts many successful raids until it controls almost half of the north of the island of Luzon. General MacArthur gets word to Andes to capture the north shore of Luzon, if possible. Despite the seemingly impossible odds the group manages to destroy Japanese opposition and capture the Japanese stronghold at Aparri, breaking the back of the Japanese defense of the island. But the victory is not without cost, Paraluman dies in Andes' arms scant days before the American Army returns to liberate the island. Andes is promoted to Lt. Colonel and control of the guerilla forces is turned over to his native assistant as the picture closes.

**CREDITS:** Produced by Edmund Goldman. Directed by John Barnwell. Screenplay by John Barnwell.

Adult.

### **"The Miracle of the Hills" with Rex Reason, Nan Leslie and Betty Lou Gerson**

(20th Century-Fox, August; 73 minutes)

This melodrama from 20th Century-Fox, has many of the elements of soap opera about it, but it is innocuous family entertainment with a religious theme, and should make an adequate program entry.

Rex Reason, who is currently active on TV, and Nan Leslie, who has been busy in the channels of radio and television, are the leads and both register pleasant, if not overpowering performances. Betty Lou Gerson scores with her characterization of an autocratic boss lady of a coal mine.

Direction by Paul Landres is effective and the camerawork of Floyd Crosby concise:—

Rex Reason, an Episcopalian minister, arrives in Carbon City to take over an inactive parish. He finds the church in the last stages of decay, and after slight difficulty in finding living quarters, settles in the home of widow June Vincent, whose husband was killed earlier in the year in a mining accident at the Peacock Mines owned by Betty Lou Gerson, who dominates the entire community.

Reason witnesses a mine disaster soon after arrival and goes to Miss Gerson to appeal for better working conditions, but she refuses.

Reason's life is further complicated when his landlady, June Vincent, dies and leaves him with her three children. He is assisted in caring for the children by Nan Leslie, a dancehall girl with a heart of pure platinum.

When the miners become restive, Reason goes to Gerson again to plead for better conditions, but she refuses again. Instead she threatens to take the children away from Reason and placed in an orphanage.

Further complications arise when an attractive niece of Miss Gerson arrives, Theona Bryant, and she sides with her aunt against Reason about the children, despite the fact she has a liking for Reason. The three children overhear the arguments about them, and thinking they are unwanted, hide in the shaft of an unused mine.

An explosion occurs at the mines and Reason rescues the children after great danger to himself. This act melts the heart of Miss Gerson who gives Reason permission to keep the children and bestows her blessings upon the upcoming marriage between Reason and Nan Leslie.

**CREDITS:** Produced by Richard E. Lyons. Directed by Paul Landres. Written by Charles Hoffman.

Family.

### **CORRECTION**

In our issue of July 25th we incorrectly listed the name of Abram F. Myers among the new stockholders of HARRISON'S REPORTS.

Although Mr. Myers was instrumental in organizing the new stockholders into a single unit and responsible for representing their interests in the purchase of the stock, this was done without benefit of financial gain and solely because he felt that the only truly independent trade paper exclusively devoted to the interests of the exhibitor should be perpetuated.

## DECISION AND DELAY

(continued from front page)

At the press conference following the meeting Johnson declared: "I must stress the spirit of cooperation and friendliness which existed throughout the entire meeting; the desire to help each other; the feeling that we were all a part of the same industry and succeeded or failed together. No longer was it a question of what helps theatres, distributors or producers—but what helps the industry; what helps one helps the others—that was the spirit today."

Mr. Fabian reiterated Mr. Johnson's feelings when he stated: "I thoroughly endorse everything Mr. Johnson said, and speaking for everybody who was there from exhibition, we were impressed that everyone at the meeting was completely open minded, therefore the discussions were free and frank, and we were very hopeful of what will come out of them."

There is little doubt in our mind that the meeting, as Mr. Johnson described it, was "historic." We are quite aware that the mere assembling of the personalities involved in a single room was an enormous undertaking. And we are also quite convinced that the free and open feeling described by Mr. Fabian was in evidence. But try as we may, we can never be convinced of the efficiency of the committee method of doing.

We are ever mindful of the distaste held for the committee method by Admiral Rickover, who has repeatedly claimed that the first atomic submarine would never have been built had he resorted to the committee method so popular in governmental circles.

This is not to say that the subcommittees formed by the meeting are completely without value in our eyes, but merely to express our distrust of the committee method and our disappointment that the meeting was unable to produce anything of a more conclusive nature.

Those of you who are active in local civic problems are quite aware that committees usually result in decreased efficiency unless they are run by one, very strong man and he overlooks all the problems of organization inherent in the committee way of doing.

At the risk of sounding like a phonograph record afflicted with an unwanted groove, we must repeat, ad nauseum, that ACE was formed more than eight months ago in a spirit of haste and urgency. Yet the impression gained from this most recent meeting was not one of urgency or haste at all. On the contrary, the harmony seemed almost stultifying. But perhaps haste is an action reserved for the very young, and being eight-months old, ACE can no longer qualify.

We congratulate the gentlemen of the meeting for their agenda, which is promising in that it covers many of the topics important to the industry, although we would have been a mite happier had some small start been made toward the solving of the ever-widening gulf that is developing between exhibition and distribution because of trade practices. But we will be thankful for even the smallest favor and look forward with anxious eyes toward the meeting of August 25th when the sub-committee reports will be presented. If the results of that meeting are more positive than the mere act of committee-forming we will, along with all of the embattled independent exhibitors across the nation, lift our voice in earnest praise.

## GOOD NEWS FROM FOX

While wading through the welter of press releases that pass our desk each day, we came across an item of particular interest to exhibitors—the return to full-scale production of one of the industry's major figures—Darryl F. Zanuck.

The news that Zanuck Productions will undertake a production program of 10 major CinemaScope releases during 1959-60 was particularly encouraging because it stressed the fact many of the properties were the works of major American authors. Among those listed were William Saroyan, Irwin Shaw, William Faulkner, Frederick Wakeman and Meyer Levin.

This accent on authors is of vital importance because, all too often, producers in their haste to get their films before the cameras, neglect the single most important ingredient of the film—the screenplay. It is a pleasant thought to contemplate a year in which ten Zanuck productions will be seen, especially since he has indicated that he has embarked on his ambitious production program with the screenplay uppermost in his mind.

Ready for immediate production is "A Crack in the Mirror," based on the French novel by Marcel Haedrich. Richard Fleisher will direct with the cast being topped by Orson Welles, Juliette Greco and Bradford Dillman.

In addition, the Zanuck program includes, "Requiem for a Nun," based on the novel "Sanctuary" by William Faulkner and the recent Broadway stage play. Richard D. Zanuck will produce with the screenplay being prepared by James Poe.

Other properties include "DeLuxe Tour," by Frederick Wakeman, who will be ever remembered for "The Hucksters." Following this comes "Ballad of the Red Rock," a story of modern-day Israel by Meyer Levin who was responsible for "Compulsion," "The Big Gamble" by Irwin Shaw, with filming being planned for Italy, the Azores and Chile.

William Saroyan will be represented by a new play, "The Secret of Lilly Dafon," while the London stage production of "Patate," by Marcel Achard is also on the planning boards of the Zanuck organization.

Welcome back, Mr. Zanuck.

## KERASOTES LETTER

(continued from front page)

adding a second voice and opinion to the now unified voice and opinion of Maryland exhibitors on a local and statewide civic and judicial basis.

"Further, we think it is a dis-service to the D.C. Unit (a TOA affiliate) with whom we work very closely on matters of mutual interest, to divide its membership between two units.

"As a matter of fact, we think it imperative that TOA review this situation without delay with a view to eliminating this unnecessary additional organization."

We hope, that in addition to taking the time to publicly answer the charges levelled by Mr. Leventhal, that Mr. Kerasotes also give some deep thought to the suggestion made that the organizing be done openly and with the full knowledge of all Maryland exhibition. For only when the principle, "open covenants, openly arrived at," is applied, can unity be successfully achieved.



# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
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New York 20, N. Y.

A Motion Picture Reviewing Service  
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Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, AUGUST 15, 1959

No. 33

## MYERS BLISTERS TOA FOR "EXTRAVAGANT CLAIMS"

In a bulletin issued earlier this week, Abram F. Myers, Chairman of the Board and General Counsel of Allied States Association of Motion Picture Exhibitors, severely castigated the proselytizing techniques used by the Theatre Owners of America in their attempts to increase membership.

In commenting on the 20-odd pieces of literature contained in the TOA folder, Mr. Myers declared:

"We are all familiar with the boasting of Krushchev and his Kremlin buddies—how Russians invented the telephone, the airplane, etc. But experienced exhibitors who have noted industry developments through the years will agree that when it comes to bragging and making extravagant claims, the Russians have been surpassed by TOA."

In a point-by-point dissection of the TOA material, Myers disputed TOA claims that they were the largest exhibitor organization in North America. He asserted:

"Answering its own question 'Why Support TOA?' that association asserts that an exhibitor would thereby be supporting 'the largest exhibitor organization in North America—the exhibitor's most potent voice!'

"It is not known how many dues-paying members are on the books of the various regional associations today. A number of these are not affiliated with either Allied or TOA. Allied for many years has claimed, with much support for its position, that its regional associations included a clear majority of the independent dues-paying exhibitors. There is no reason to believe that condition has changed.

"As for TOA's being exhibition's 'most potent mouthpiece', the wrong adjective has been used. That it is the loudest may be granted; but most potent—never. Let us take a look at some of the major cities and see how the score stands.

"In Boston there is a TOA cell but not even its lustiest braggart would claim that it compares with Independent Exhibitors of New England, the Allied affiliate, in membership or influence in the New England area. In New York City the exhibitors are divided between two associations that have no national affiliation. And TOA has no representation worth mentioning, certainly no organized and functioning unit, in the important cities and areas of New York, Pittsburgh, Cleveland, Columbus, Cincinnati, Indianapolis, Detroit, Chicago, Milwaukee and the Twin Cities.

"TOA has cells in the Maryland territory immediately surrounding Washington, in New Jersey and in Kentucky. Its active units are almost all located in the South. And if the reader wishes to pursue this subject further, let him consult the Industry Personnel section of the Film Daily Year Book and see how many of these maintain an office separate and apart from the president's theatre, or have a separate telephone or a hired secretary."

In discussing the TOA position on the Paramount decrees, Mr. Myers further excoriated TOA by stating:

"TOA claims to be acting 'to revise the consent decrees to eliminate the restrictive laws which are preventing us from helping ourselves.'

"This is a continuation of a propaganda effort that has been going on for ten years; that is, cussing out the Paramount decrees without specifying the changes that TOA would make in them. Typical example: The folder con-

tains a speech by Bob O'Donnell (Interstate Circuit, an AB-PT affiliate) in which he says: 'In my humble opinion the United States Consent Decree was almost a fatal blow to the exhibition of motion pictures in theatres.'

"One might expect so prominent a TOA leader to point out wherein the Paramount decrees are hurting exhibition. He merely cited the desirability of allowing the formerly affiliated circuits to produce pictures. He did not trouble to point out that American Broadcasting-Paramount Theatres already has that right. There is no restriction in that decree because it was negotiated with the Government before the ruling on divorcement was handed down.

"And TOA in including the O'Donnell speech might in fairness have mentioned that TOA and Allied joined forces in asking the Department of Justice to open the way for the other divorced circuits to engage in production.

"Now what other changes does TOA want?

"Do they want to restore compulsory block-booking, the old 'all or none' policy of selling pictures? They know perfectly well that a distributor is free under the decrees to sell an independent exhibitor as many pictures at one time as they can agree upon. Why doesn't TOA put the blame for picture-by-picture selling on the film companies instead of the decrees? Until TOA comes out in the open and specifies the decree changes that it wants, independent exhibitors will be warranted in assuming that what they really seek is permission for the big circuits to again tie up product by long term franchises and formula deals such as were condemned by the courts. Or it may be that they are seeking permission for the divorced circuits to acquire and construct theatres in competition with independent exhibitors, without first satisfying the court that such acquisitions will not restrain trade.

"Independent exhibitors operating drive-ins should be especially wary of these veiled attacks on the decrees. If they will take the trouble to really understand the litigation that led to the decrees they will realize that they owe their existence in the business today to those orders. Drive-ins became a factor in the business during the time that the affiliated circuits — Paramount, Fox, Warners, Loew's and RKO — were under injunction against expansion in the exhibition field. And since divorcement was accomplished, the divorced circuits have had to justify any further expansion to the court.

"Drive-in operators only need to read the several court opinions to learn how the affiliated circuits drove out independents by monopolizing the desirable runs in the 'good old days.' After reading them such independents should ponder what their chances of getting into the lucrative drive-in business would have been had not the film companies and their owned and controlled circuits been curbed in their monopolistic practices."

With regard to the TOA position on orderly release, Mr. Myers had this to say:

"Another item that will astonish exhibitors with current booking problems is the barefaced assertion that TOA 'secured from all major distributors a pledge of more orderly release of films to end the holiday glut and rest-of-the-year famine.'

"If we accept the claim that such pledges were given, then we must assume that the distributors acted in bad faith.

(Continued on last page)

### **"The Devil's Disciple" with Burt Lancaster, Kirk Douglas and Laurence Olivier**

(United Artists, August; 82 minutes)

Despite the presence of three names of undeniable marquee power and the magic that glows when the words of George Bernard Shaw are spoken, this film version of "The Devil's Disciple" fails to sparkle.

Burt Lancaster seems ill-suited to his role of Anthony Anderson, a peaceful parson who turns into a tempestuous leader of the American Revolution, while Kirk Douglas is a bit too arch and seems without understanding of his assignment as Dick Dudgeon, a self-proclaimed disciple of the Devil and coward who displays the true Christian attitude in time of stress.

If not for the efforts of Laurence Olivier as "Gentleman Johnny" Burgoyne, the British officer who jibes and jabs at the foibles of the business of war and the conventions of history, the film would be a complete disappointment. But when Olivier is on screen the dialogue crackles and the spirit of the film soars. Unfortunately, he doesn't appear at length until late in the film.

In the major supporting roles Eva La Gallienne is completely wasted in a three-line part and Janette Scott's acting doesn't match her attractive face.

Direction by Guy Hamilton is uneven but the major culprits, aside from the miscasting of the leads, is the John Dighton-Roland Kibbee screenplay which never quite decides whether the film is going to be an action piece or represent Shaw's brilliant dialogue.

Business prospects will be good in the larger cities, but in later situations there will be strong consumer resistance despite the stellar cast:—

In 1777, with the hostilities between the American colonists and the British troops at a high point. General Burgoyne (Laurence Olivier) exhibits weariness toward his task of subduing the American people. But his aide is adamant to teach the rebels a lesson and hangs a citizen in the town square of Springtown, New Hampshire.

Pastor Anthony Anderson (Burt Lancaster) rides into town just after the execution, bringing with him the son of the dead man. Anderson attempts to have the body cut down and returned to his town for a proper burial but ceases his efforts when pressure is applied.

He returns to his home dejected at his failure and finds his wife, Judith, (Janette Scott) comforting Eva La Gallienne, the widow of the executed man. His dejection increases when he discovers the body of the executed man in his graveyard and is subjected to the taunts of Kirk Douglas, son of the deceased, who defied the British and brought the body back to town. Douglas tantalizes Lancaster with his philosophy about being a disciple of the Devil.

At the reading of the will of the hanged man, the assemblage is shocked to learn that he left the major portion of his estate to Douglas, his neer-do-well son.

Janette Scott, Lancaster's wife, is horrified to realize that the hatred she feels for Douglas is tempered by a strange attraction which she cannot dispel.

When Lancaster learns that the British have proof that they have been flouted by the removal of the body, Lancaster fears for the safety of Douglas and insists that he take asylum at the parsonage.

When the three are together, Lancaster, Douglas and Scott, Lancaster is called away. Before he leaves he insists that Douglas remain, despite the protests of his wife. No sooner does Lancaster leave than the British soldiers swoop down and demand the arrest of Lancaster. Douglas calmly admits that he is Lancaster and goes off to jail.

Scott tells Lancaster of the trouble and is disturbed when he jumps upon a horse and rides off in a direction opposite to that of the jail. Convinced that her husband is a coward, Scott disavows him and gives full vent to her emotions in her meetings with Douglas at the jail.

When Douglas is sentenced to death she despairs, and blurts out the fact that the prisoner is not really her husband.

But this fails because the British are determined to hang someone.

In the interim Lancaster inadvertently joins a group of rebels and while under fire displays his true mettle. He acts heroically and leads the forces to victory over the British.

Back in town it appears that nothing can stop the execution of Douglas, but Lancaster arrives and prevents the execution.

In the closing scenes Miss Scott is forced to choose between Lancaster and Douglas and eventually decides on Lancaster.

**CREDITS:** Produced by Harold Hecht. Directed by Guy Hamilton. Screenplay by John Dighton and Roland Kibbee based on the play by George Bernard Shaw. Adult.

### **"For The First Time" with Mario Lanza, Zsa Zsa Gabor and Kurt Kaznar**

(M-G-M, August; 97 minutes)

— TECHNICOLOR, TECHNIRAMA —

Photographed in Rome, Naples, Capri, Salzburg, Vienna and Berlin, this romantic musical about a temperamental opera star marks the return to the screen of Mario Lanza.

It is the opinion of this viewer that Lanza would have done better to wait until a stronger vehicle was available because the screenplay is hoary with age and the dialogue ridden with well-worn expressions.

Mario Lanza seems to be in over his head as the tempestuous opera star but Zsa Zsa Gabor registers attractively as a countess of uncertain nationality. The big surprise of the picture is the work of Johanna Von Koszian who registers very well and displays simple, but winsome features.

Direction by Rudy Mate wisely concentrates on the musical numbers of Lanza and the scenic beauty of the location backgrounds.

Business prospects will depend largely on the ability of Lanza, who has been out of the public eye for an extended period, to draw the customers:—

Lanza is scheduled to appear at the Vienna Opera House but keeps the titled audience waiting for an hour while he serenades the customers who had been turned away. This act enrages the management, and heaped upon the other episodes in the past, causes Lanza's manager, Kurt Kaznar, to suggest that Lanza take a long rest from operatic engagements. Zsa Zsa Gabor, a titled playmate of Lanza's, suggests that he use her villa but Kaznar nixes this plan.

Instead, Lanza repairs to Capri where he remains incognito until a group of children uncover his identity and persuade him to offer a free concert. While in the act of singing he spots Miss Koszian and makes jest of her.

Later, when he realizes that the girl was deaf, he goes to the girl's villa and attempts to apologize. While there he meets the girl's father, who is a prominent poet, and their housekeeper. He also falls in love with the girl and becomes determined that she will marry him.

She is of the same mind, but refuses to do anything about marriage until she is able to hear. This causes Lanza to mend his ways and he contacts his agent to arrange a tour through the cities of the world where the best ear surgeons operate.

The pair, along with the girl's maid, travel through the cities of Europe and each doctor offers a tale of no hope. Until they arrive in Vienna, where the doctor agrees to perform the surgery but warns that it is potentially fatal. The girl insists on going ahead with it despite the danger.

The operation is successful and Lanza and his fiancée continue their tour of Europe happy in the new-found delight of her hearing. But tragedy strikes on their trip to Capri for the wedding when the girl contracts a virus and loses her hearing again.

Kaznar contacts the doctor who performed the operation and Lanza, beset by grief, engages in a street brawl which, because of the presence of reporters present to cover the wedding, threatens to destroy his career.

But at the last minute Lanza is saved by the intervention of Miss Gabor, who vouches for him and perjures herself slightly to save him from jail.



In the interim the bride-to-be recovers her hearing and the film closes as the happy couple contemplate wedded bliss.

CREDITS: Produced by Alexander Gruter. Directed by Rudy Mate. Family.

**"That Kind of Woman" with Sophia Loren, Tab Hunter, George Sanders and Keenan Wynn**

(Paramount, August; 92 minutes)

A Ponti-Girosi production for release by Paramount, "That Kind of Woman" is a slickly-done "True Confessions"-type film about the life and loves of a kept woman that is of questionable moral and entertainment value.

Listed by Paramount as a romantic-comedy-drama, the film has few moments of comedy and these don't come about as the result of the script but stem from the antics of Jack Warden as slick-talking paratrooper, and Barbara Nichols as a dumb-blond cohort in sin of Sophia Loren.

Miss Loren appears as attractive as ever in the role of a woman being kept by multi-millionaire George Sanders and Tab Hunter displays adequate acting ability as the suitor who rescues her from a life of sin. Weakest parts of the film are the screenplay by Walter Bernstein which contains some literate dialogue but somehow manages to put the sympathies of the viewer with the man who is sinning, rather than with the hero, and the keyhole-type direction of Sidney Lumet, which contrives to accent the worst elements of the film.

Business prospects might be good in the initial stages because of the marquee value, but word-of-mouth reaction will slow down traffic afterwards:—

On the Silver Meteor, leaving for Miami for New York in the wartime summer of 1944, Sophia Loren and Barbara Nichols, who are travelling to New York on the orders of George Sanders and under the watchful eye of Keenan Wynn, meet two paratroopers, Tab Hunter and Jack Warden. Hunter is attracted to Loren and Warden takes a shine to Miss Nichols.

With typical GI ingenuity, the quartet manages to elude the watchful gaze of Keenan Wynn, and Loren and Hunter arrange to spend the evening together. In the morning, as they are leaving Penn Station in New York, Hunter seeks out Loren but she brushes him off, explaining that it would be useless to become involved with her type of woman.

But Hunter refuses to take any answer but yes and manages to get the address of the town house where Loren and Nichols are being kept by Sanders. He announces his love for her soon after his surprise arrival at the house, but Loren refuses to listen and hurries off to a dinner date with Sanders, Nichols and an Army general.

Hunter and Warden follow them into the restaurant and Hunter manages to make a fool of himself as he provokes a fight with one of the patrons of the restaurant. Loren takes pity on the boy and agrees to join him the following day for an outing.

The pair wander the streets of New York and after a day of pleading by Hunter for Loren to join him in the 7:45 to Vermont to meet his folks and live happily ever after, Loren flatly refuses.

Upon returning to the house supplied by Sanders, she is confronted by Sanders who has intuitively sensed that he is about to lose her. He offers her the dream of every kept woman—marriage, but suddenly she is not certain that she want it at all.

After an inner struggle she decides she wants to marry Hunter, and dashes for the train, eventually catching up with it at 125th Street after a long and arduous chase through the streets of Manhattan. Film ends as the lovers dissolve in a tearful embrace.

CREDITS: Produced by Carlo Ponti and Marcello Girosi. Directed by Sidney Lumet. Screenplay by Walter Bernstein based on a story by Robert Lowry. Director of photography, Boris Kaufman. Adult.

**"Yellowstone Kelly" with Clint Walker, Edward Byrnes and John Russell**

(Warner Brothers, September; 91 minutes)

—TECHNICOLOR—

Three television stars, Clint Walker of "Cheyenne," Edward Byrnes, the "Kookie" of "77 Sunset Strip," and John Russell of "Lawman" will provide better-than-fair marquee power for this ordinary, but well-produced Western about the exploits of the famous fur trapper of the title.

Clint Walker plays the title character in laconic fashion, featuring the grunt as the major item of his vocabulary. Byrnes registers sympathetically as a tenderfoot who volunteers to join Kelly, but John Russell is given little to do as an Indian chieftain and consequently makes little impression. Assisting the principals are Ray Danton as wicked Indian and Andra Martin as a fetching Indian maiden who is befriended by Walker and Byrnes.

Direction by Gordon Douglas of the somewhat ordinary screenplay is good with excellent use being made of the outdoor sequences. Music by Howard Jackson is too loud and too obtrusive to be effective:—

Rhodes Reason, a glory-hunting cavalry officer, makes Walker an offer to lead an expedition against the rampaging Sioux, but Walker refuses and makes it clear that his sympathies are with the redmen.

On the way back to the Snake River country where Walker does his fur trapping, he and Edward Byrnes, who foisted himself upon Walker, are attacked by a band of Indians led by Ray Danton. The pair struggles valiantly, but are forced to surrender in the face of overwhelming odds and brought back to the Sioux war camp.

Here they discover that Walker has been given trapping rights because he once saved the life of the Sioux leader, John Russell. But they are confronted with an Indian maiden, Andra Martin, who is being held prisoner by Ray Danton, and is also suffering from a bullet that has lodged near the base of the spine.

The Indians order Walker to operate under threat of death and Walker comes through successfully, saving the life of the lass. The pair then continue on to the cabin in the woods and settle in for a long winter.

Their peace is shattered by the arrival of Miss Martin, who pleads for asylum until she is well enough to return to her people. The Sioux arrive soon after and demand her return, but Walker convinces them that it would be folly to move the girl at this time.

Life continues uneventfully with both Walker and Byrnes falling in love with the Indian girl, but a conflict between the friends is averted when Ray Danton returns to the cabin and kills Byrnes before he makes off with Miss Martin.

Walker returns and sets out to trap the killers. He discovers their camp and kills four braves and the young chieftain before he rides off with Miss Martin, promising to return her to her true village.

On the way they meet with the cavalry troops of Rhodes Reason and are soon surrounded by the tribe of John Russell. The Indians offer to let Walker go if he will turn the girl over to them. He refuses and the Indians attack with ferocity.

When it appears that the tide of battle is turning against the soldiers, Miss Martin leaps upon a horse and rides out to the enemy lines to give herself up. When John Russell sees this, he realizes that the girl truly loves Walker and decides not to interfere with the course of true love. Instead he calls off his warriors and heads north to Winter camp. Walker and Miss Martin ride off into the setting sun at the climax.

CREDITS: Directed by Gordon Douglas. Screenplay by Burt Kennedy from the book by Clay Fisher. A Warner Brother's Production.

Family.

## — MYERS VS. TOA —

"Edward L. Hyman, Vice-President of American Broadcasting-Paramount Theatres, has gained much publicity in the past year or so by trying to do what TOA says it has done. Whether his efforts are the ones referred to, or whether they were in addition to TOA's, we do not know. But according to Film Daily for July 23 he is still at it, working now for orderly releasing for the April-June period, 1960.

"Orderly release does not mean much to the independent theatre man who must change his program two or more times a week if there are insufficient pictures. Hyman appears to have abandoned hope of securing more pictures. Or, maybe, he is interested only in looking after the interests of the big first-run houses. At any rate, here's how he concludes his latest press conference:

"It was argued by Hyman that the number of pictures which will be available for release 'is not the important thing.' He held that what matters is the quality of the product offered. He said that if the small exhibitors adopted a policy of presenting fewer program changes and more (sic) product of higher quality they would not have to worry about the number of films available to them.

"With quality product being made by everyone today, the question of numbers is no longer a problem."

"Quality? Of course! But if Hyman is carrying to the film companies the message that their pictures are so good there is no need for increasing the quantity, then he deserves the condemnation of all small town exhibitors and their authorized spokesmen. It will be interesting to see if TOA will openly take issue with an official of the largest theatre circuit on this point which is of such great importance to the grassroots exhibitors."

Referring to the TOA booklet on the fight against post-48 films for TV, Mr. Myers disagreed with the TOA position in the following manner:

"TOA claims that by joining it an exhibitor can contribute to the 'fight' to prevent the film companies from releasing post-48 films to TV.

"This ticklish issue is on the ACE agenda and is clearly a proper matter for the exchange of information and views through the instrumentality of that organization. The film company executives have the problems of the demands of their stockholders and the pressure of the Government to contend with. There is no reason to assume that those executives are not more devoted to the motion picture business than to television. Persistence in calling this a 'fight' can only embarrass them and, perhaps, afford the ground for another antitrust action similar to the one brought in Los Angeles involving the refusal to license 16 mm. films to TV.

"Allied has kept the peace in a conscious effort to give ACE a full opportunity to function with respect to issues on which all exhibitors are united. If there is any chance of persuading the film companies, on the basis of facts and logic, that it is better business for them to withhold such product than to license it for a pitiful fragment of the original cost to TV, it is perfectly obvious that ACE can do a better job than TOA.

"To make this an issue in a proselytizing prospectus at this time borders on irresponsibility."

Myers continued his attack on the TOA methods by blasting out against three other claims:

"1. Exhibitors are urged to join TOA to help carry through on the all-industry advertising campaign 'to insure that it benefits the grass-root operator as well as the key city theatres.' This bit of propaganda must have been written over a year ago, or else the author has not been reading the trade papers since then.

"Ben Marcus, Jack Kirsch and other Allied leaders are trying to salvage something from the debacle which will aid the subsequent-run exhibitors. This is a constructive work which we recommended to exhibitors in all areas.

"2. TOA says it will 'push' for an all-industry arbitration system. Two of the three efforts since 1952 to negotiate such a system were initiated by Allied. The question then and now is, will the distributors agree to arbitrate those controversies—such as the waiting time for pictures—which are

of real consequence to subsequent-run and small town exhibitors?

"Let Mr. Kerasotes in his speeches urging exhibitors to join TOA spell out exactly what kind of an arbitration system TOA is pushing for. He cannot plead lack of information on this score because he participated in the latest effort to work out an arbitration system and knows exactly why no plan was evolved.

"3. TOA also plans to 'maintain constant liaison with Washington', etc. Our last information was that TOA was located on Broadway, New York City..."

### "The Bat" with Vincent Price and Agnes Moorehead

(Allied Artists; September; 80 minutes)

When it was first produced in the 1920's, "The Bat" must have been quite a chiller. But in the oversatiated horror market of today it is mild stuff. This current version is a torpid and talky horror entry about a law officer who disguises himself as a bat in order to walk off with a million dollars in cash secreted in the reaches of an old mansion.

Vincent Price, who seems to be making a career out of horrors, displays his usual technique while Agnes Moorehead deserves a better fate than her role of a writer. Gavin Gordon is inadequate as the villain and John Sutton is so-so as the prime-suspect-turned hero:—

Agnes Moorehead, a writer, takes possession of a summer home, "The Oaks," and no sooner does she move in, than the servants move out and desert her, leaving her only with her trusted maid, Lenita Lane.

Action then switches to a summer camp where the owner of the house, a banker, admits to Vincent Price, a doctor, that he has embezzled more than a million dollars from his bank. The banker proposes to split the loot with Price if he will murder the camping guide and return the body to town as that of the banker. Just at this point a forest fire erupts and Price sees a way to get all the money.

He murders the banker and arranges so that an innocent teller is accused of the embezzlement.

Meanwhile, back at the summer residence, Miss Moorehead and maid are frightened by the sight of a man with no face and the hands of a bat. They summon the police and Gavin Gordon arrives to investigate the situation. He finds nothing but strongly intimates that Price is the bat-killer because he had investigated the laboratory of the doctor and found several live bats.

The plot thickens when two young ladies of the town, Elaine Edwards and Darla Hood, move in with Miss Moorehead. One of the girls is the wife of the bank teller accused of the theft and the other is the fiancée of the real estate agent who rented the house to Miss Moorehead. In addition John Sutton, a shady figure who works for Miss Moorehead, is also skulking about.

Miss Moorehead becomes convinced that the money is hidden in her home and phones to the real estate agent for a plan of the house. He comes over when the quartet of ladies are dining and uncovers the floor plan behind a secret panel. But before he can deliver it, he is killed by the "Bat." The killer also does away with Vincent Price whom he suspects of knowing the truth.

In the interim, Miss Moorehead, a writer of mysteries, puts her talents to work and reasons that the hiding place is in a room on the third floor because she had heard tapping being done there recently.

She goes to the room and discovers the hiding place and calls the girls and a police guard together to witness the uncovering of the money. But the "Bat" creates a diversion by setting fire to the garage attached to the house.

Miss Moorehead recognizes the ruse and orders the group to hide and watch the "Bat" at work. Sure enough, he enters the room, but is surprised by Miss Moorehead, the girls and the guard. The "Bat" kills the guard and is about to do likewise to the girls when John Sutton enters and kills the killer revealing him to be Gavin Gordon, the police officer.

CREDITS: Produced by C. J. Tevlin. Directed by Crane Wilbur from his own screenplay. Adult.



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A Motion Picture Reviewing Service  
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Published Weekly by  
 Harrison's Reports, Inc.,  
 Publisher

P. S. HARRISON,  
 Founder  
 DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, AUGUST 22, 1959

No. 34

## TV AND THE MOVIE INDUSTRY

The sale of post-48 films to television, a sleeping monster that remained strangely quiescent during the recent ACE-MPAA meetings, has chosen this moment to raise its unattractive head once more, perhaps to serve as a reminder that this all-important topic has a rightful place on the agenda of any meeting that purports to make an attempt to solve the ills of the industry.

Among the factors that bring about further discussion of the topic of television and the responsibility of distributors and producers is a recent item in Film Daily announcing that WCBS-TV purchased twenty post-48 films from M. and A. Alexander.

A listing of the films, the original distributor and original date of issue follows:

Dragoon Wells Massacre—Allied Artists—1957  
 The Cruel Tower—Allied Artists—1956  
 Strange Intruder—Allied Artists—1956  
 Three For Jamie Dawn—Allied Artists—1956  
 The Come On—Allied Artists—1956  
 Invasion of the Body Snatchers—  
 Allied Artists—1956  
 Navy Wife—Allied Artists—1956  
 Frontier Gambler—Associated—1956  
 The Three Outlaws—Associated—1956  
 Finger Man—Allied Artists—1955  
 Return of Jack Slade—Allied Artists—1955  
 The Big Bluff—United Artists—1955  
 Yaqui Drums—Allied Artists—1955  
 Cry Vengeance—Allied Artists—1954  
 The Snow Creature—United Artists—1954  
 Jack Slade—Allied Artists—1953  
 Jennifer—Allied Artists—1953  
 Phantom from Space—United Artists—1953  
 The Highwayman—Allied Artists—1951  
 At War With The Army—Paramount—1950

Of the twenty films involved, fifteen belonged to Allied Artists, three to United Artists, two to Associated, and one, the most important of the package, to Paramount.

There is little point, after the fact, to waving an accusing finger at the companies involved and crying, "Murder most foul," since the films will be shown anyway and, in the case of the Paramount picture, adversely affect theatre business in the area where it is shown. Nor is there any point in listing the explanations of the companies involved. Although the reaction of the major offender, Allied Artists, can almost be predicted—they will undoubtedly claim that the films involved were produced by independent producers and therefore, no longer under their control.

At least that has been their explanation in the past, and although it has some validity, it is still a

subterfuge, and that is precisely the attitude we hope to dispel with this article. Our aim is to offer a constructive program for the eventual sale of films to television, rather than a carping, critical diatribe that will only serve to create further ill-will between exhibitors and distributors on this touchy issue.

In defense of the film companies, it must be admitted that they have the dual problems of the demands of their stockholders to convert unused assets into ready cash as well as the pressure of the Government with which to contend.

But beyond the basic problem of short term profits that eventually must result in long term losses, there remains the larger moral question of the responsibility that producers and distributors should feel toward their basic form of income — the movie theatre.

The movies are a unique product and unlike the manufacture, distribution and sales of other consumer goods, the retailer, in this case the theatre operator, has no right to insist on exclusivity of product or protection against future price-cutting.

The movie producer and distributor, when threatened with impalement on the twin horns of the demands of stockholders and responsibility to theatre operators, will almost always choose the former. And for good reason, since stockholders invest in a company with an eye toward profits.

Therefore, what is necessary is a middle ground that will satisfy both warring camps. While we will not be as immodest as to claim that we have the definitive answer, we do feel that there are several situations in existence today that might very well serve as a model for future thinking about the problem.

The situations we have in mind are the activities of Buena Vista and Warner Brothers, both of whom are quite active in theatres and television.

In the case of Buena Vista, Disney has effected a happy marriage between his television and movie activities. In each Disney television contract there is a clause that gives him the opportunity to utilize some part of his television time for the promotion of theatre films. The wisdom of this course of action is amply demonstrated by the unprecedented demand to see "The Shaggy Dog," a film that Disney promoted through his television outlets.

As for Warner Brothers, they have utilized their television operations for the benefit of theatre owners in quite a different fashion. The Warner Brother method has been to use their television program as a testing and development ground for potential movie personalities. Their most recent release, "Yellowstone Kelly," is an apt example of this method. The three top names in the cast are all stars of television properties owned by Warner's—and while the box

(Continued on back page)

**"The FBI Story" with James Stewart,  
Vera Miles**

(Warner Bros., October; 149 min.)

TECHNICOLOR

Utilizing a documentary technique along with a strong fictionalized story line, this Mervyn LeRoy production of the best-selling Don Whitehead book emerges as a sprawling film overlaid with drama, danger, humor and tragedy.

But all the elements for mass entertainment are abundantly in evidence with something being included for each member of the audience potential and the box office grosses will be strong, reflecting this attention to the needs of the consumer.

James Stewart is the FBI agent about whom the film revolves and he handles his assignment with his usual professional efficiency reaching an excellent emotional peak in the scene where he learns of the death of his son. Vera Miles does a superlative job as his wife and shows off to particular advantage in the early scenes when she bravely faces the disadvantages of being married to an FBI agent.

In the supporting roles, Murray Hamilton stands out as a fellow-FBI agent and Larry Pennell contributes handsomely as his son.

Direction by Mervyn LeRoy is penetrating although there are spots where a sharp scissor would have improved the overall result. This is pointedly true in the latter sequences when the film tends to become a trifle episodic:—

In 1924, in a field office of the FBI in Knoxville, Tennessee, Stewart and Hamilton both express their dislike of the system that allows political appointees to rule the Bureau. But both take heart when they are summoned to Washington to meet the new director, J. Edgar Hoover.

Before leaving for Washington, Stewart marries Vera Miles, after she has extracted a promise from him that he will leave the service. But when Stewart hears Hoover proclaim that the Bureau is to be run without politics he changes his mind and decides to stay with it, despite the objections of his wife.

The first assignment takes Hamilton and Stewart into the Southland at the time of the trouble with the Klan. Disguised as Klansmen, the pair thwart the efforts of a gang to murder a local editor.

During the next several years, Stewart's assignments range the breadth of the country. Most notable of the assignments is the one in Fairfax, Oklahoma, where the FBI solves the mystery of the brutal murder of several Indians and the attempts of unscrupulous white men to take over their oil claims.

After this the Stewart family settles in the Midwest where "Pretty Boy" Floyd, John Dillinger and "Baby Face" Nelson and others of their ilk are operating. On an April night Stewart and Hamilton converge on the hiding place of "Baby Face" Nelson but Hamilton is killed and Nelson makes a getaway.

The continuing battles wear Vera Miles' nerves thin and when she can no longer stand the strain she returns to her home in Knoxville with their three children, hoping that this will force Stewart to resign.

But he remains with the Bureau, assisting in the killing and capture of Dillinger, Floyd and many others. Eventually Miles is the first to break under the strain of separation and she returns in a tearful sequence.

The story proceeds through the 'thirties concentrating in the main on the family of Stewart until the advent of Pearl Harbor when the FBI galvanizes into full-scale action against enemy aliens. The force is doubled and one of the new recruits is the son of Murray Hamilton, Larry Pennell, who is also in love with Stewart's older daughter.

Pennell is shipped to South America to intercept German shipping signals and barely escapes capture when Stewart arrives to relieve him of the command. When the pair return to America they are saddened by the news of the death of Stewart's son in the landings at Iwo Jima.

After World War II, the FBI concentrates its activities on the menace of Communism and the latter stages of the film consist of a detailed spy hunt through the streets of New York. Film ends as Stewart finishes his lecture to the new recruits of the FBI, citing the proud heritage of America and the need for eternal vigilance.

CREDITS: Produced and directed by Mervyn LeRoy. Screenplay by Richard Breen and John Twist from the book by Don Whitehead.

Family.

**"But Not For Me" with Clark Gable,  
Carroll Baker, Lee J. Cobb and Lilli Palmer**

(Paramount, October; 104 min.)

This is the third time around as a film for this December-May comedy about the desperate attempts of an aging theatrical producer to find the fountain of youth through an alliance with a girl half his age.

Paramount first produced the original Broadway play by Samson Raphaelson, "Accent on Youth," in 1935. In 1950 they made use of the plotline again when they adapted it into a musical for Bing Crosby under the title, "Mr. Music."

But despite continued usage, the current film is a bright and bouncy farce that sparkles with brittle, witty dialogue that should garner healthy grosses. It also affords Clark Gable with an opportunity to make jest of his advancing years, which he does with telling results.

Carroll Baker is attractive as the youngster who is loved by and loves Gable. But Lilli Palmer bids fair to steal acting honors with her winning portrayal of the sketchily-written role of Gable's ex-wife. Lee J. Cobb is agreeable as a Pulitzer-prize playwright whose ability has difficulty matching his fondness for the bottle, and Thomas Gomez scores as a Greek-born movie magnate who bears an all-too-familiar resemblance to a living industry movie figure.

Direction by Walter Lang of the John Michael Hayes screenplay is lively and animated and excellent use is made of the old standard Gershwin tune, "But Not For Me," which is sung by Ella Fitzgerald:—

Gable, a firebrand Broadway producer, is so enmeshed in his attempts to raise money to produce a play written by ex-Pulitzer prize-winner, Lee J. Cobb, that he fails to notice that his secretary, Carroll Baker is madly in love with him, despite the fact she is half his age and has a young and virile boyfriend, Barry Coe. Further complicating the life of Gable are the continuing appearances of his ex-wife, Lilli Palmer, who is on the scene ostensibly to protect her alimony interests, but actually still retains a fondness for her ex-husband.



When Gable despairs of ever producing the play because of difficulty in raising the money, he decides to face the fact of his age and retire. He tells Baker of his plan and also gives her notice that she is off the payroll. When Baker hears this she confesses that she has been desperately in love with Gable and refuses to leave his side.

This confession gives Gable an idea which he takes to Cobb as material for the play. Cobb likes the situation and Gable decides to continue the relationship with Baker in order to gain further material.

The love affair for Baker deepens when Gable, Baker and Cobb repair to the home of Lilli Palmer for a restful weekend. While there they meet Thomas Gomez, whom Gable is anxious to interest as an investor. The play is read to Gomez and Baker does such a convincing job that she is awarded the leading role in the play. In the interim, Gable is distressed to learn that the play has been completely backed by a group of unknown investors.

At the New York opening the group learns that the play is a hit and Gable takes Baker to a bench in Central Park where she presses him for a decision to marry her. He begs the question when Palmer arrives and makes some snide comments about the bench being the same one used by Gable twenty years before when Gable proposed to her.

Palmer continues her war of nerves when she presents Baker with a picture of Gable taken twenty years earlier. In the interim, Coe presses his suit for the hand of Baker and threatens to quit the play when she rejects him. Determined to keep the cast intact, Gable makes Coe a proposition — he will tell Baker all his faults, and if she still wants to marry him, then Coe must stay with the play.

Coe returns to Baker and kisses her, causing her to realize that it was Coe she loved all along. When Gable arrives and begins to recite his faults she seizes the opportunity to tell him of her love for Coe.

With this news Gable goes to the bottle, giving Cobb a chance to help him return to sobriety. While in the act, Baker shows up and demands an annulment because Coe wants to take her to Montana to live. Palmer arrives at this point and helps Gable clear up the mess and at the same time reveals that it was she who mysteriously underwrote the play. Film ends with another reminder of Gable's advancing years and the decision by Gable and Palmer to remarry.

**CREDITS:** Produced by William Perlberg and George Seaton. Directed by Walter Lang. Screenplay by John Michael Hayes. Adult.

### **"The Oregon Trail" with Fred MacMurray**

(20th Century-Fox, September, 86 min.)

CINEMASCOPE, DELUXE COLOR

Richard Einfeld's first production, a low-budget oatburner, has several moments of strong action as Indian arrows pierce the air in a rousing battle at Fort Laramie and the results should be strong in action houses.

The film, which was shot entirely in the studio, makes ample use of film clips from the Twentieth library and in most cases their use enhances the value of the film, but in several instances the color matching

is poor and the scenes appear completely out of place.

Strongest asset of the film is the work of Fred MacMurray as a dandified reporter who dons the garb of the West in order to gain information about the plans of President Polk with regard to the British in Oregon. MacMurray contributes a delightful attitude of light humor that makes some of the stickier scenes more palatable:—

In 1846, President Polk warns the British Ambassador that the Oregon question must be settled and at the same time, orders William Bishop to travel to the territory as a civilian to be on hand in case of trouble.

Meanwhile, in New York, editor James Gordon Bennett has been unable to fathom the plans of the President and dispatches ace reporter, Fred MacMurray to the West to uncover the story.

When MacMurray joins a wagon train headed for the West he meets Nina Shipman and her family, Bishop and his men who are travelling incognito, John Carradine who is taking sapling apple trees to Oregon, Henry Hull, the wagonmaster, and Tex Terry, a bully who immediately provokes a fight with MacMurray.

Bishop breaks up the rough-and-tumble scrap and then Bishop and MacMurray become enemies as they both vie for the attentions of Miss Shipman.

The action drags slightly as the train makes its way West until the group encounters a severe drought which frazzles the nerves of everyone and results in another fight between MacMurray and Terry over the latter's treatment of Carradine.

The fight ends when rain miraculously arrives and the train pushes on toward Oregon until Henry Hull is killed by an Indian arrow. At this point Bishop takes charge of the wagon train and MacMurray concludes that he is really a military man under the orders of Polk.

But before he can get clear to send the story East, Bishop has him placed under arrest. This lasts one night as MacMurray escapes and heads for Fort Laramie. He arrives in time to see the soldiers departing and strikes a deal with a local trapper to have his story sent to his paper. At the same time MacMurray meets the trapper's Indian daughter, Gloria Talbott, and falls in love with her.

The wagon train arrives and Bishop learns that the Oregon question has been settled but that the country is now at war with Mexico. He makes preparations to depart, but as he does so MacMurray is betrayed by the trapper and tied to a stake where he is left to die. But Miss Talbott rescues him and gives warning that the Indians are preparing to attack Fort Laramie.

The pair ride back to the Fort and warn the train before Bishop leaves for Mexico. He and his men remain, and it is good that they do, for the fight with the Indians is furious and almost overwhelms the settlement. But eventually the attackers are routed and peace is restored. As the film fades to a close, MacMurray and his Indian maiden ride westward to Oregon.

**CREDITS:** Produced by Richard Einfeld. Directed by Gene Fowler, Jr. Screenplay by Gene Fowler, Jr. and Louis Vittes.

Adult.

# "It Started With A Kiss" with Glenn Ford and Debbie Reynolds

(M-G-M, September, 104 min.)

CINEMASCOPE, METROCOLOR

Although there are no overt acts of smut in this romantic comedy about the trials and tribulations of a pair of newlyweds, the intent of the film is in remarkably poor taste and the result is of questionable moral value.

When the film manages to remain without bawdiness it achieves some moments of good comedy and, because of the presence of Glenn Ford and Debbie Reynolds in the cast, should be one of the better box office attractions of the year:—

Reynolds, an ambitious showgirl with her sights set for a millionaire, volunteers to sell tickets for a custom-made Lincoln Futura at a charity ball. But Ford, an Air Force sergeant, foils her plans and succeeds in making a date with her.

After a whirlwind, one-day courtship, the pair are married, mostly because Reynolds was so impressed with the manner in which she was kissed by Ford.

Their honeymoon lasts exactly twenty-four hours as Ford is shipped off to Spain the following day before he can learn that the chance he bought on the Lincoln Futura in order to meet Reynolds has come home to roost and he is the owner of a \$40,000 car. Reynolds writes him that she has a big surprise, which Ford misinterprets to mean that she is pregnant and then he starts to worry about the wisdom of his marriage in earnest.

But when Reynolds arrives, he learns the truth about the secret and is much relieved until he learns that his wife has been having her doubts about the marriage too. Her problem is that she isn't convinced that the relationship isn't anything more than a physical one, and she browbeats Ford into accepting a thirty-day-stay-out-of-bed plan.

Ford's discomfort isn't helped any when a bullfighter, Gustavo Rojo, decides that the two possessions he wants most in the world are Ford's car and Ford's wife.

But Ford's troubles mount when the Dept. of Internal Revenue demands payment of \$17,000 in taxes—classifying the \$40,000 car as income. Ford sells the Futura to Rojo in order to raise the cash and, in a drinking bout that ensues, discovers his wife in a compromising position with the bullfighter.

Disgusted by the mess, Ford tells off Reynolds and stomps off, only to be consoled by Eva Gabor, who offers him the hospitality of her villa for the weekend. He accepts and disappoints Reynolds who returns home to her husband in a forgiving mood.

Further difficulties mount for Ford when he is read off by the two Congressmen present and his General, Fred Clark. Reynolds accompanies him to the session and gets angry at the treatment afforded her husband and proceeds to tell the General and the Congressmen what she thinks of them in no uncertain terms.

This causes Ford to be confined to quarters, but since his quarters are the villa of Miss Gabor, the punishment is easy to take.

The climax of the film arrives at a gala party given by Eva Gabor. The General, the Congressmen and the bullfighter are all present. At the end of the party Reynolds decides to make up with her husband and climbs into his bed. Except that it is the bed of Fred Clark. The ensuing noise arouses the entire contingent of house guests, but adept action

by Eva Gabor averts trouble and succeeds in reuniting the warring couple.

CREDITS: Produced by Aaron Rosenberg. Directed by George Marshall. Screenplay by Charles Lederer from a story by Valentine Davies. Adult.

## TV AND THE MOVIE INDUSTRY

(Continued from front page)

office results have not been proved as yet, there are other examples that illustrate the point—notably the use of Ricky Nelson, a TV personality, in "Rio Bravo."

Of the two programs, we favor the Disney method, mindful of the limited value of promotion when overly used, and fully aware that the building of stars is one of the more important factors in the continuance of the movie business. However, for the present, the Disney method is more expedient, and one must learn to walk before one can run.

The subject of promotion also brings us to the other factors that prompted this discussion.

Of recent weeks, the trade press has been well-stocked with items about the increased participation in television of the film companies. Both 20th Century-Fox and Columbia announced the purchase of television stations. United Artists, M-G-M and Universal have been breaking stories about their stepped-up activities in the field of television programming and 20th Century-Fox announced the leasing of one hundred and sixty films to National Telefilm Associates for television showing. Among the films involved are; "The Razor's Edge," (1946) with Tyrone Power, Gene Tierney and Clifton Webb, "Wilson," (1944) with Alexander Knox and "The Grapes of Wrath," (1940) with Henry Fonda.

There is no reason to condemn the film companies for these television activities, since it is the responsibility of every well-managed corporation to seek a diversified form of income, but by the same token, it should be reiterated that the basic loyalty of a film distributor or producer must, of necessity, remain with the exhibitor.

In line with this, we suggest that the directors of the film companies give serious consideration to the examples offered by Warner Brothers and Buena Vista and model their future television activities to coincide with these proven theories of television participation.

Most particularly we feel this should apply to the sale of feature films, be they post or pre-48's. Think how much sweeter the news of the leasing of one hundred and sixty 20th Century Fox films to television would have been to exhibitors if they knew that the films they once exhibited were now being used to promote their theatres rather than to empty them?

Lest the impression be gained that we favor the wholesale release of post-48 films to TV, let us quickly clear that point up by stating that we are still unequivocally opposed to any such program. But at the same time we recognize that there will be some films that will be sold and that there is very little point in ignoring this rather basic fact of life. Instead, our hope is, as stated earlier, that we may offer some food for active thought, and possibly effect a slight modification in the attitude of both distributors and exhibitors toward television. And lastly, perhaps move the industry one step closer to the point where the sale of films to television will be regarded as a partial asset for exhibition, rather than a complete liability.



IN TWO SECTIONS—SECTION TWO  
**HARRISON'S REPORTS**

Vol. XLI

NEW YORK, N. Y., SATURDAY, AUGUST 22, 1959

No. 34

(Partial Index No. 4—Pages 106 to 132 Inclusive)

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**RELEASE SCHEDULE FOR FEATURES**

**Allied Artists Features**

(1560 Broadway, New York 19, N. Y.)

5902 The Cosmic Man—John Carradine . . .	Feb. 15
5903 The Giant Behemoth—Gene Evans . . .	Mar. 1
5904 Arson for Hire—Brodie-Thomas . . .	Mar. 1
5657 Friendly Persuasion—reissue . . .	Mar. 12
5905 Al Capone—Steiger-Spain . . .	Apr. 5
5911 King of the Wild Stallions— Montgomery-Brewster (C'Scope) . . .	May 17
5910 Speed Crazy—Halsey-Lime . . .	June 28
5909 The Rebel Set—Kathleen Crowley (formerly "Beatsville, U.S.A.") . . .	June 28
5914 The Big Circus—Mature-Fleming . . .	July 22
5907 Battle Flame—Brady-Edwards . . .	July 26
5908 Surrender-Hell!—Cabot-Andes . . .	July 26
5917 The Bat—Price-Moorehead . . .	Aug. 9
5916 Face of Fire—Whitmore-Mitchell . . .	Aug. 9
5913 Web of Evidence—Johnson-Miles (formerly "Beyond this Place") . . .	Sept. 6
5912 Calling North Pole—Jergens-Adams . . .	Sept. 20

**American International Features**

(8255 Sunset Blvd., Hollywood 46, Calif.)

317 Tank Commandos—Campo Lawrence . . .	Mar. 11
318 Operation Dames—Meyer-Henderson . . .	Mar. 11
319 The Roadracers—Lawrence Fraser . . .	Apr. 1
320 Daddy-O—Contino-Giles . . .	Apr. 1
321 Horrors of the Black Museum— Gough-Curnow (C'Scope) . . .	May
323 The Headless Ghost—Lyon-Rose (C'Scope) . . .	May
Reform School Girl—Ed Byrnes . . .	June
Drag Strip Girl—Fay Spain . . .	June
404 Diary of a High School Bride—Sands-Robinson . . .	July 22
405 Ghost of Dragstrip Hollow—Fair-Braddock . . .	July 22
403 Sign of the Gladiator— (Colorscope) Ekberg-Marshall . . .	Sept. 15
The Bucket of Blood—Morris-Miller . . .	Oct. 15
The Leeches—Clark-Vickers . . .	Oct. 15
Goliath and the Golden Horde— (C'Scope) Reeves . . .	Nov. 23

**Buena Vista Features**

(477 Madison Ave., New York 22, N. Y.)

White Wilderness—True-Life Adventure . . .	Sept.
Tonka—Mineo-Carey . . .	Dec.
The Shaggy Dog—MacMurray-Hagen . . .	Apr.
Sleeping Beauty—Cartoon feature . . .	July
Darby O'Gill and the Little People—Munro-Sharpe . . .	July
The Big Fisherman—Keel-Kohner . . .	Aug.
Third Man on the Mountain—Rennie-MacArthur . . .	Nov.

**Columbia Features**

(711 Fifth Ave., New York 22, N. Y.)

326 Ride Lonesome—Scott-Steele (C'Scope) . . .	Feb.
327 Gideon of Scotland Yard—Hawkins-Foster . . .	Feb.
328 City of Fear—Vince Edwards . . .	Feb.
329 The Two-Headed Spy—Hawkins-Scala . . .	Mar.
330 Forbidden Island—Hall Adams . . .	Mar.
331 Gunmen from Laredo—Knapp-Davi . . .	Mar.
332 Gidget—Dee-Darren (C'Scope) . . .	Apr.
333 Bandit of Zhobe—Mature-Aubrey (C'Scope) . . .	Apr.
334 Juke Box Rhythm—Morrow-Jones . . .	Apr.
337 The Young Land—Wayne-Craig . . .	May
338 Face of a Fugitive—MacMurray-McCarthy . . .	May
339 Hey Boy! Hey Girl!—Prima-Smith . . .	May
Man in the Saddle—reissue . . .	May
Santa Fe—reissue . . .	May
342 Verboten!—Best-Cummings . . .	May
343 It Happened to Jane—Day-Lemmon-Kovacs . . .	June
344 The H-Man—Japanese Cast . . .	June
345 The Woman Eater—Coulouris-Day . . .	June
Middle of the Night—Novak-March . . .	July
Anatomy of a Murder—Stewart-Remick . . .	July
The Legend of Tom Dooley—Landon-Morrow . . .	July
Have Rocket, Will Travel—3 Stooges . . .	Aug.
The 30-foot Bride of Candy Rock—Lou Costello . . .	Aug.
230 The Bridge on the River Kwai— Holden-Guinness (C'Scope) . . .	Special
They Came to Cordura—Hayworth-Cooper . . .	Special
The Tinger—Price-Evelyn . . .	Oct.
The Crimson Kimono—Shaw-Corbett-Shigeta . . .	Oct.
The Mouse That Roared—Sellers-Seberg . . .	Oct.

## Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 909 The Doctor's Dilemma—Caron-Bogarde .....Jan.  
911 Night of the Quarter Moon—  
London-Barrymore (C'Scope) .....Feb.  
910 The Journey—Kerr-Brynnner .....Feb.  
915 The First Man Into Space—Thompson-Landi ...Feb.  
912 The Mating Game—Reynolds-Randall (C'Scope) Mar.  
913 Nowhere to Go—Nader-Smith .....Mar.  
919 Count Your Blessings—  
Kerr-Brazzi-Chevalier (C'Scope) .....Apr.  
914 Green Mansions—Hepburn-Perkins (C'Scope) ..Apr.  
917 The World, the Flesh and the Devil—  
Belafonte-Stevens-Ferrer (C'Scope) .....May  
918 Watusi—Montgomery-Elg .....May  
920 The Mysterians—Japanese-made .....June  
921 The Angry Hills—Mitchum-Mueller (C'Scope) .June  
916 Ask Any Girl—  
Niven-MacLaine-Young (C'Scope) .....June  
922 North by Northwest—Grant-Saint-Mason .....July  
923 The Beat Generation—  
Cochran-Van Doren (C'Scope) .....July  
The Big Operator—Rooney-Van Doren .....Aug.  
The Scapegoat—Guiness .....Aug.  
It Started With a Kiss—Ford-Reynolds .....Sept.  
For The First Time—Lanza .....Sept.  
Tarzan, The Ape Man—Denny Miller .....Sept.  
Girl's Town—Van Doren .....Oct.  
Libel—Bogarde-DeHavilland .....Oct.  
The House of Seven Hawks—R. Taylor .....Nov.  
The Wreck of the Mary Deare—Cooper-Heston .Nov.  
Ben Hur .....Special  
The Last Voyage—Stack-Malone .....Dec.  
Never So Few—Sinatra-Lollabrigida .....Dec.

## Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5811 The Trap—Widmark-Louise .....Feb.  
5812 The Young Captives—Marlo-Patten .....Feb.  
5813 The Black Orchid—Loren-Quinn .....Mar.  
R5815 A Place in the Sun—reissue .....Mar.  
R5816 Stalag 17—reissue .....Mar.  
R5819 Shane—reissue .....Apr.  
5814 Tempest—Heflin-Mangano-Lindfors .....Apr.  
5817 Thunder in the Sun—Chandler-Hayward .....May  
5818 The Hangman—Taylor-Louise .....June  
R5824 Loving You—reissue .....June  
R5825 King Creole—reissue .....June  
5822 Tarzan's Greatest Adventure—Gordon Scott ..June  
5826 The Man Who Could Cheat Death—  
Diffring-Court .....June  
5820 Don't Give Up the Ship—Lewis-Merrill .....July  
5821 Last Train from Gun Hill—  
Douglas-Quinn-Jones .....July  
5823 The Five Pennies—Kaye-Bel Geddes .....Aug.  
5901 That Kind of Woman—Loren-Hunter .....Sept.  
R5902 Samson and Delilah—Reissue .....Sept.  
5903 But Not For Me—Gable-Baker .....Oct.  
5904 The Jayhawkers—Chandler-Maury (Tech.) ...Nov.  
5907 Career—Martin-MacLaine .....Nov.  
R5905 Country Girl—Reissue .....Nov.  
R5906 The Bridges at Toko-ri—Reissue .....Nov.  
5908 Li'l Abner—Palmer-Parrish .....Dec.

## Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 901-9 Inn of the Sixth Happiness—  
Bergman-Jurgens (C'Scope) .....Jan.  
902-7 Sheriff of Fractured Jaw—  
More-Mansfield (C'Scope) .....Jan.  
903-5 Smiley Gets a Gun—Keith Calvert (C'Scope) .Jan.  
904-3 Rally 'Round the Flag, Boys!—  
Woodward-Newman-Collins (C'Scope) ....Feb.  
907-6 Intent to Kill—Todd-Drake (C'Scope) .....Feb.  
908-4 Alaska Passage—  
Williams-Hayden (Regalscope) .....Feb.  
905-0 I, Mobster—Cochran-Milan (C'Scope) .....Feb.  
906-8 These Thousand Hills—  
Murray-Remick (C'Scope) .....Feb.

- 909-2 The Remarkable Mr. Pennypacker—  
Webb-McGuire (C'Scope) .....Mar.  
910-0 The Sound and the Fury—  
Brynnner-Woodward (C'Scope) .....Mar.  
Diary of Anne Frank—  
Perkins-Shildkraut (C'Scope) (pre-release) .Mar.  
911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.  
915-9 Compulsion—  
Welles-Varsi-Stockwell (C'Scope) .....Apr.  
914-2 Warlock—Widmark-Malone (C'Scope) .....Apr.  
917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May  
912-6 The Sad Horse—Ladd-Wills (C'Scope) .....May  
913-4 The Little Savage—  
Armendarez (Regalscope) .....May  
918-3 Say One for Me—  
Crosby-Reynolds-Wagner (C'Scope) .....June  
920-9 Here Come the Jets—  
Broidy-Thomas (Regalscope) .....June  
922-5 South Pacific—Gaynor-Brazzi .....July  
Holiday for Lovers—Webb-Wyman (C'Scope) July  
921-7 Son of Robin Hood—  
Hedison-Laverick (C'Scope) .....July  
924-1 Miracle of the Hills—  
Rex Reason (Regalscope) .....July  
925-8 Blue Denim—DeWilde-Lynley (C'Scope) ...Aug.  
926-6 A Private's Affair—Mineo-Carere (C'Scope) ..Aug.  
928-2 Return of the Fly—  
Price-Halsey (Regalscope) .....Aug.  
927-4 Alligator People—  
Garland-Macready (C'Scope) .....Aug.  
929-0 The Blue Angel—Jurgens-Britt (C'Scope) ...Sept.  
930-8 Oregon Trail—MacMurray (C'Scope) .....Sept.  
931-6 The Best of Everything—  
Lange-Boyd-Parker (C'Scope) .....Oct.  
932-4 Five Gates to Hell—Owens-Brand (C'Scope) Oct.  
933-2 Hound Dog Man—Lynley-Fabian (C'Scope) .Nov.  
934-0 Journey To The Center Of The Earth—  
Boone-Mason (C'Scope) .....Nov.  
935-7 Dog of Flanders—Ladd-Bikel (C'Scope) .....Dec.  
936-5 Beloved Infidel—Kerr-Peck (C'Scope) .....Dec.  
937-3 Condemned Patrol (T.T.)—  
Lupton-Rodann (Regalscope) .....Dec.

## United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Escort West—Mature-Stewart (C'Scope) .....Jan.  
Guns, Girls and Gangsters—Mohr-Van Doren .....Jan.  
The Last Mile—Mickey Rooney .....Jan.  
I Want to Live—Hayward-Coolidge .....Jan.  
Separate Tables—Niven-Kerr-Hayworth .....Feb.  
Lonelyhearts—Clift-Loy .....Feb.  
The St. Louis Bank Robbery—Steve McQueen .....Feb.  
Anna Lucasta—Kitt-Davis, Jr. ....Feb.  
Alias Jesse James—Hope-Fleming .....Mar.  
The Horse's Mouth—Alec Guinness .....Mar.  
Mustang—Jack Beutel .....Mar.  
Some Like it Hot—Monroe-Curtis-Lemmon .....Mar.  
Riot in Juvenile Prison—Hoyt-Henderson .....Apr.  
The Naked Maja—Gardner-Franciosa .....Apr.  
Man in the Net—Ladd-Jones .....May  
Gunfight at Dodge City—Joel McCrea .....May  
Pork Chop Hill—Peck-Gauidino .....May  
Hound of the Baskervilles—Peter Cushing .....June  
Shake Hands with the Devil—Cagney-Murray-Wynter June  
The Four Skulls of Jonathan Drake—Franz-French ..June  
Invisible Invaders—Agar-Byron .....June  
A Hole in the Head—Sinatra-Parker-Robinson .....July  
The Horse Soldiers—Wayne-Holden .....July  
Day of the Outlaw—Ryan-Ives-Louise .....July  
Pier 5, Havana—Mitchell-Hayes .....July  
Cry Tough—Saxon-Cristal .....Aug.  
The Devil's Disciple—Douglas-Olivier .....Aug.  
The Rabbit Trap—Borgnine-Brian .....Aug.  
Ten Seconds to Hell—Chandler-Palance .....Sept.  
Cast a Long Shadow—Murphy-Moore .....Sept.  
Take a Giant Step—Nash-Dee .....Sept.  
Inside The Mafia—Mitchell .....Sept.  
Timbuktu—Mature-DeCarlo .....Oct.  
Counterplot—Tucker .....Oct.  
The Wonderful Country—  
Mitchum-London (C'Scope) .....Oct.



## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.  
5912 The Silent Enemy—British cast .....Jan.  
5913 Money Women and Guns—  
Mahoney-Hunter (C'Scope) .....Jan.  
5914 A Stranger in My Arms—  
Allyson-Chandler (C'Scope) .....Feb.  
5915 No Name on the Bullet—  
Murphy-Evans (C'Scope) .....Feb.  
5916 Never Steal Anything Small—  
Cagney-Jones (C'Scope) .....Mar.  
5917 Step Down to Terror—Drake-Miller .....Mar.  
5918 Imitation of Life—Turner-Gavin-Moore .....Apr.  
5919 The Wild and the Innocent—  
Murphy-Dru (C'Scope) .....May  
5920 Floods of Fear—Keel-Heywood .....May  
5923 The Mummy—English-made .....July  
5924 Curse of the Undead—Fleming-Crowley .....July  
5925 This Earth is Mine—  
Hudson-Simmons (C'Scope) .....July  
5926 Born to Be Loved—Haas-Morris .....July  
1891 Pillow Talk—Day-Hudson .....Oct.

## Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

- 809 Up Periscope—Garner-O'Brien .....Feb. 7  
810 The Hanging Tree—Cooper-Schell .....Feb. 21  
811 Helen of Troy—reissue .....Mar. 7  
812 Land of the Pharaohs—reissue.....Mar. 14  
813 Rio Bravo—Wayne-Martin-Dickenson .....Apr. 4  
814 A Star is Born—reissue .....Apr. 18  
815 Westbound—Scott-Mayo .....Apr. 25  
816 Born Reckless—Van Doren-Richards .....May 9  
817 Island of Lost Women—Richards-Stevenson .May 16  
818 The Philadelphian—Newman-Rush .....May 30  
819 Gigantus, The Fire Monster—Japanese-made .June 13  
820 Teenagers from Outer Space—Japanese-made June 20  
821 The Nun's Story—Hepburn-Finch .....July 4  
822 Hercules—Italian-made .....July 25  
823 John Paul Jones—Stack-O'Brien .....Aug. 8  
901 Yellowstone Kelly—Walker-Byrnes .....Sept. 5  
902 Look Back in Anger—Burton-Ure-Bloom ....Sept. 26  
903 The F.B.I. Story—Stewart-Miles .....Oct. 10

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

- 3609 The Untrained Seal—  
Favorite (reissue) (7 m.) .....Feb. 16  
3804 Aquatic Carnival—Sports (8½ m.) .....Feb. 16  
3953 Greyhound Capers—  
Animal Cavalcade (reissue) (8½ m.) ....Feb. 23  
3755 Magoo's Homecoming—Mr. Magoo (6 m. .Mar. 5  
3610 Little Boy with a Big Horn—  
Favorite (reissue) (7 m.) .....Mar. 12  
3554 Candid Microphone No. 1—  
(reissue (9¼ m.) .....Mar. 12  
3611 The Egg Hunt—Favorite (reissue) (7½ m.) Mar. 26  
3756 Merry Minstrel Magoo—Mr. Magoo (6 m.) Apr. 9  
3854 Magic Stone—Novelty (10 m.) .....Apr. 9  
3612 Madeline—Favorite (reissue) (7 m.) .....Apr. 16  
3757 Magoo's Lodge Brother—Mr. Magoo (6 m.) May 7  
3555 Candid Microphone No. 2—reissue (9½ m.) May 14  
3613 Novelty Shop—Favorite (reissue) (6½ m.) .May 14  
3954 The Three Big Bears—  
Animal Cavalcade (reissue) ( 8 m.) ....May 28  
3614 Christopher Crumpet—  
Favorite (reissue) (7 m.) .....June 11  
3806 Jungle Adventure—Sports (9½ m.) .....June 11  
3855 Babies by Bannister—  
Novelty (reissue) (8½ m.) .....June 25  
3758 Terror Faces Magoo—Mr. Magoo (6 m.) ...July 9  
3615 Poor Elmer—Favorite (reissue) (7½ m.) ...July 16  
3556 Candid Microphone No. 3—reissue (10 m.) .July 23  
3856 Community Sing No. 1—  
Novelty (reissue) (10 m.) .....July 30  
4751 Ragtime Bear—  
Mr. Magoo (reissue) (7 min.) .....Sept. 3  
4801 Wheeling Wizards—(reissue) (9½ min.) ..Sept. 3  
4602 Animal Cracker Circus—  
(reissue) (7 min.) .....Sept. 10

- 4551 Candid Microphone #4—  
(reissue) (10 min.) .....Sept. 10  
4601 Gerald McBoing Boing's Symphony—  
(reissue) (7½ min.) .....Sept. 17  
4851 Sitka Sue (reissue) (10½ min.) .....Sept. 17  
4951 Jerry Wald and Orchestra—  
(reissue) (10½ min.) .....Sept. 24

### Columbia—Two Reels

- 3433 Off Again, On Again—  
Shemp Howard (reissue) (16 m.) .....Jan. 16  
3404 Triple Crossed—3 Stooges (16 m.) .....Feb. 2  
3424 The Mayor's Husband—  
Hugh Herbert (reissue) (16 m.) .....Feb. 9  
3434 Farmer for a Day—  
Andy Clyde (reissue) (17½ m.) .....Mar. 19  
3425 Perfectly Dismated—Favorite (reissue) ....Apr. 2  
3435 Wine, Women and Song—  
Baer-Rosenbloom (reissue) (15½ m.) ..Apr. 23  
3160 Midnight Rider of the Plains—  
serial (15 ep.) (reissue) .....May 2  
3426 Woo Woo Blues—  
Hugh Herbert (reissue) (16 m.) .....May 21  
3405 Sappy Bull Fighters—3 Stooges (15½ m.) ..June 4  
3436 Spook to Me—Andy Clyde (reissue) (17 m.) June 18  
4401 Up In Daisy's Penthouse—  
Three Stooges (reissue) (16½ min.) ..Sept. 3  
4421 Super Wolf—  
Hugh Herbert (reissue) (16 min.) .....Sept. 17

### Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

- C-31 Jerry's Diary—Tom & Jerry (7 m.) .....  
C-32 Slicked-Up Pup—Tom & Jerry (6 m.) .....  
C-33 Nitwit Kitty—Tom & Jerry (7 m.).....  
C-34 Cat Napping—Tom & Jerry (7 m.) .....  
C-35 The Flying Cat—Tom & Jerry (7 m.) .....  
C-36 The Duck Doctor—Tom & Jerry (7 m.) .....  
C-37 The Two Musketeers—Tom & Jerry (7 m.) ...  
C-38 Smitten Kitten—Tom & Jerry (8 m.) .....  
C-39 Triplet Trouble—Tom & Jerry (7 m.) .....  
C-40 Little Runaway—Tom & Jerry (7 m.) .....  
C-41 Fit to Be Tied—Tom & Jerry (7 m.).....  
C-42 Push-Button Kitty—Tom & Jerry (7 m.) .....  
W-61 Cruise Cat—Tom & Jerry (7 m.) .....  
W-62 The Doghouse—Tom & Jerry (6 m.) .....  
W-63 The Missing Mouse—Tom & Jerry (6 m.) .....  
W-64 Jerry and Jumbo—Tom & Jerry (7 m.) .....  
W-65 Johann Mouse—Tom & Jerry (8 m.) .....  
W-66 That's My Pop—Tom & Jerry (7 m.) .....  
W-67 Car of Tomorrow—Tex Avery ( m.) .....  
W-68 Magical Maestro—Tex Avery (7 m.) .....  
W-69 One Cab's Family—Tex Avery (8 m.) .....  
W-70 Rock-A-Bye Bear—Tex Avery (7 m.) .....  
W-71 Caballero Droopy—Tex Avery (6 m.) .....  
W-72 Little Johnny Jet—Tex Avery (7 m.) .....  
W-73 TV of Tomorrow—Tex Avery (7 m.) .....  
W-74 Droopy's Double Trouble—Tex Avery (7 m.) ....  
W-75 Little Wisequacker—Barney Bear (7 m.) .....  
W-76 Busybody Bear—Barney Bear (6 m.) .....  
W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...  
W-78 Cobs and Robbers—Barney Bear (6 m.) .....

### Paramount—One Reel

- E19-1 Let's Stalk Spinach (7 min.) .....Sept. 4  
E19-2 Punch and Judo (6 min.) .....Sept. 4  
E19-3 Popeye's Pappy (7 min.) .....Sept. 4  
E19-4 Lunch With A Punch (7 min.) .....Sept. 4  
E19-5 Swimmer Take All (7 min.) .....Sept. 4  
E19-6 Friend or Phony (7 min.) .....Sept. 11  
S19-1 Better Bait Than Never (7 min.) .....Sept. 11  
S19-2 Surf Bored (7 min.) .....Sept. 11  
S19-3 Huey's Ducky Daddy (7 min.) .....Sept. 11  
S19-4 The Seapreme Court (7 min.) .....Sept. 11  
S19-5 Crazy Town (6 min.) .....Sept. 18  
S19-6 Hair Today, Gone Tomorrow (7 min.) ....Sept. 18  
S19-7 Cage Fright (7 min.) .....Sept. 18  
S19-8 Pig-A-Boo (7 min.) .....Sept. 18  
S19-9 Frightday The 13th (7 min.) .....Sept. 18  
S19-10 True Boo (7 min.) .....Sept. 25  
S19-11 Northwest Mousie (7 min.) .....Sept. 25  
S19-12 Surf and Sound (7 min.) .....Sept. 25  
S19-13 Of Mice And Menace (7 min.) .....Sept. 25  
S19-14 Ship-A-Hooey (7 min.) .....Sept. 25

1959

5901-4	Clobber's Ballet Ache— Terrytoon (C'Scope) (7 m.)	Jan.
5931-1	The Racket Buster— Terrytoon (reissue) (7 m.)	Jan.
7903-8	Swedish Jets Zoom— Movietone (C'Scope) (9 m.)	Jan.
7902-0	Basketball's Aces in Action— Movietone (C'Scope) (10 m.)	Feb.
7902-2	The Tale of a Dog— Terrytoon (C'Scope) (7 m.)	Feb.
5932-9	The Super Salesman— Terrytoon (reissue) (7 m.)	Mar.
7903-8	Swedish Air Force— Movietone (C'Scope) (9 m.)	Mar.
5903-0	Another Day Another Doormat— Terrytoon (C'Scope) (7 m.)	Mar.
5933-7	Sparky the Firefly— Terrytoon (reissue) (7 m.)	Mar.
7901-2	Alaska—Movietone (C'Scope)	Mar.
7904-6	Hawaii—Movietone (C'Scope)	Apr.
5904-8	The Flamboyant Arms— Terrytoon (C'Scope) (7 m.)	Apr.
5934-5	The Magic Slipper— Terrytoon (reissue) (7 m.)	Apr.
5905-5	Foofle's Train Ride—Terrytoon (C'Scope)	May
5935-2	A Sleepless Night— Terrytoon (reissue) (7 m.)	May
7905-3	Movietone—CinemaScope	May
7906-1	Movietone—CinemaScope	June
5906-3	Gaston's Mama Lisa—Terrytoon (C'Scope)	June
5936-0	Foiling the Fox—Terrytoon (reissue)	June
7907-9	Movietone—CinemaScope	July
5907-1	The Minute and 1/2 Man— Terrytoon (C'Scope)	July
5937-8	How to Keep Cool—Terrytoon (reissue)	July
7908-7	Movietone—CinemaScope	Aug.
5908-9	The Fabulous Firework Family— Terrytoon (C'Scope)	Aug.
5938-6	Better Late than Never— Terrytoon (reissue)	Aug.
5909-7	Wild Life—Terrytoon (C'Scope)	Sept.
5910-5	Hashimoto-San—Terrytoon (C'Scope)	Oct.
5911-3	Creatures from Outer Space— Terrytoon (C'Scope)	Nov.
5912-1	The Leaky Faucet—Terrytoon (C'Scope)	Dec.

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3934	Operation Sawdust—Cartune(reissue) (6 m.)	Feb. 23
3915	Tomcat Combat—Cartune (6 m.)	Mar. 2
3974	Safari City—Color Parade (9 m.)	Mar. 9
3935	Wrestling Wrecks—Cartune(reissue) (6 m.)	Mar. 23
3916	Yukon Have It—Cartune (6 m.)	Mar. 30
3975	Travel Tips—Color Parade (8 m.)	Apr. 20
3917	Log Jammed—Cartune (6 m.)	Apr. 20
3918	Panhandle Scandal—Cartune (6 m.)	May 18
3976	Land of the Maya—Color Parade (9 m.)	June 1
3919	Bee Bopped—Cartune (6 m.)	June 15
3920	Woodpecker in the Moon—Cartune (6 m.)	July 13
3977	Below the Keys—Color Parade	July 13
3921	The Tee Bird—Cartune (6 m.)	Aug. 10
3978	Road to the Clouds—Color Parade	Aug. 24
3923	Space Mouse—Cartune (6 m.)	Sept. 7
3922	Romp In A Swamp—Cartune (6 m.)	Oct. 5

6707	The Mouse that Jack Built— Merrie Melody (7 m.)	Apr. 4
6310	Scent-Imental Romeo— Hit Parade (7 m.) (reissue)	Apr. 11
6724	Apes of Wrath—Bugs Bunny (7 m.)	Apr. 18
6311	Canned Feud—Hit Parade (reissue) (7 m.)	May 2
6708	Hot Rod and Reel—Looney Tune (7 m.)	May 9
6709	A Mutt in a Rut—Looney Tune (7 m.)	May 23
6312	Early to Bet—Hit Parade (reissue) (7 m.)	May 30
6725	Backwoods Bunny—Bugs Bunny (7 m.)	June 13
6313	Boobs in the Woods— Hit Parade (reissue) (7 m.)	June 20
6710	Really Scent—Merrie Melody (7 m.)	June 27
6711	Mexicali Shmoes—Looney Tune (7 m.)	July 4
6314	The Bee-Deviled Bruin— Hit Parade (reissue) (7 m.)	July 11
6712	Tweet and Lovely—Merrie Melody (7 m.)	July 18
6315	High Diving Hare— Hit Parade (reissue) (7 m.)	July 25
6726	Wild & Wooley Hare—Bugs Bunny (7 m.)	Aug. 1
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# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, AUGUST 29, 1959

No. 35

### GOOD NEWS FOR SMALL THEATRES

Relief for small theatres, a topic that has occupied considerable editorial space in these pages during the past several months, comes to the fore once again with the joint announcement by the American Congress of Exhibitors and the Motion Picture Association of America that they have concurred in the opinion that the most effective means of serving the needs of the distressed small theatres and ameliorating some of their problems would be a greater utilization of the conciliation machinery already in operation.

During the press conference that followed the ACE-MPAA meeting, Eric Johnston, president of MPAA, described the program as having "achieved a major goal."

In addition, Mr. Johnston read a statement prepared by him and Si Fabian, ACE executive committee chairman, which read as follows:

"In response it was the unanimous opinion of distribution that everything possible be done in the shortest time to make conciliation effective in order to help the small theatre in distress.

"The small theatre," Johnson asserted, "is not only the center of entertainment, but a genuine community asset and the community life is centered around it. It performs an invaluable service to the public. It stimulates business in the community and serves to stimulate attendance.

"The distributors further stated in support of this belief that the grass-roots theatre represents the foundation of the industry and must be preserved, that they will alert all in their organization from the home office to local salesmen in the field to cooperate and participate to make conciliation effective for this purpose."

When queried how conciliation will be specifically employed to aid the small theatres, Johnston replied "almost any subject involving distribution and exhibition can be taken up under the system." He cited terms, runs and product and noted that there will have to be greater cooperation among competitors in the small communities.

Johnston also noted that ACE will be the agency responsible for setting up committees to work with the exhibitors on the local level and facilitate their use of the conciliation machinery.

Fabian and Johnston both conceded, in response to a question, that while conciliation has been in effect for some time, use of it has been negligible. But Fabian pointed out that this was the fault of exhibitors for not taking advantage of the opportunity offered to them. He also claimed that this was at an end, "With the new implementation by top officials of the film companies and with ACE pushing it, there will be a revitalization of conciliation."

In addition to the conciliation method as aid for the small theatre, Johnston disclosed that the product problem and advertising had been discussed, but that nothing definitive had emerged from the discussions.

For the record, those attending the meeting were A. Schneider and A. Montague, Columbia; John Byrne, Loew's; Barney Balaban, Paramount; Spyros Skouras, 20th Century-Fox; Robert Benjamin, United Artists; Adolph Schimmel, Universal; Edward Morey, Allied Artists; Irving Ludwig, Buena Vista; Benjamin Kalmenson and Max Greenberg, Warner Bros.

On the ACE side, Si Fabian, Irving Dollinger, Max Cohen, George Kerasotes, Emanuel Frisch, Al Pickus and Sol Schwartz were present while MPAA was represented by Johnston, Kenneth Clark, Ralph Hetzel and Sidney Schreiber.

In discussing the development as announced by Johnston with several exhibitors who are unaffiliated with the principals involved, the general tone of response was that the plan is a good one, and perhaps the best of any that could be devised since it will provide immediate relief. But there was also a note of reservation to their comments which can best be summed up by the attitude, "wait and see."

For the time being, until the plan is proved unworkable, or until enough exhibitor complaints are compiled to prove that there is an element of runaround to the plan, we will join with Mr. Johnston in deeming the decision to be an achievement of a major goal and a harbinger of better things to come.

### THE DEAFENING ROAR CONTINUES

In our issue of July 11, 1959, under the title, "TOA's Roar of Silence," we took issue with the TOA position on product shortage because of the situation in Chicago where several prominent TOA members were guilty of the most flagrant waste of product in an era when the shortage of product threatens to engulf many theatre operators.

Nothing was heard from that source with regard to the situation and now comes further news of the abuse of product from Chicago.

On the movie pages of the Chicago Tribune of August 21st there are advertisements by several Balaban & Katz theatres double billing "The Nun's Story" with "Last Train From Gun Hill," both major pictures. In addition, several theatres are double billing "The Nun's Story" with "Hole in The Head."

Since "The Nun's Story" is a 40% picture and "Last Train From Gun Hill" is a 25% picture, one would logically expect that there would be precious little for the exhibitor to enjoy. But, by the legerdemain of deducting the cost of one picture from the gross of another, the percentage computation is as follows:

"The Nun's Story"	33.333%
"Last Train From Gun Hill"	16.667%

This is a reprehensible situation, and one we are quite amazed that distributors have sanctioned. It is also a contrast with an earlier situation in the same city where Joe Levine and Warner Bros. offered a package deal that coupled "Hercules" with a lesser picture, permitting the exhibitor to keep a fair share of the increased billings and, at the same time, assuring Warner's and Levine of more than adequate film rental.

This business of double billing important films is a potentially dangerous situation to the entire film industry. At this point the damage is being confined to a single city, but if it were to spread, and it will spread if distributors continue to sanction the use of such policies by their silence, the results can only be national chaos. It is axiomatic that in any price war the only one who gains is the consumer.

Earlier on these pages we rejoiced in the news that relief

(continued on back page)

## SENATOR LANGER CHIDES JUSTICE DEPT. FOR FAILURE TO ENFORCE DECREES

On July 7, 1959, Senator Langer (R. N.D.) spoke before the United States Senate on the subject of price fixing in the motion picture industry and the failure of the Department of Justice to enforce the decrees. His remarks received scant attention in the trade press, and because we feel the text is important to independent theatre owners, we are reproducing in full the speech and the remarks inserted into the Congressional Record by Senator Langer.

"Mr. President, I have received several urgent requests by independent motion picture theater owners that effective action be taken to encourage the Department of Justice to enforce a decree of the Supreme Court in the case of the *United States v. Paramount, Inc.* (334 U.S. 131), in which case the court granted, among other things, an injunction prohibiting price fixing 'in any manner or by any means.'

"Mr. President, the emergency Defense Committee, Allied States Association of Motion Picture Exhibitors, issued on July 9, 1958, a document known as 'What the Motion Picture Theaters Mean to You and What You Can Do To Save Them,' which contains a detailed, well-worded brief of the problems that confront the independent motion picture theater owners by virtue of the violations by the giant motion picture producers of the court decree. The foreward states as follows:

'This pamphlet tells an amazing story about losses inflicted upon and the forced closing of independent motion picture theaters by marketing policies and practices of the big film companies which are violations of injunctions issued by the court in an action under the Sherman Act brought by a previous administration and which the present Attorney General refuses to enforce.'

"Mr. President, I have written to the Senator from Tennessee (Mr. Kefauver), the chairman of the Senate Antitrust and Monopoly Subcommittee, urging that our subcommittee take effective action to determine why the Department of Justice does not proceed against the violations of the court injunction referred to. Thus far, the subcommittee, although having discussed this problem preliminarily, has not reached a conclusion as to what course it desires to take. I do know that 14 U.S. Senators and 20 U.S. Representatives have written the subcommittee concerning the plight of the independent motion picture theater owners."

At this point Sen. Langer requested and received permission to insert into the RECORD, remarks that he had made before the Senate on May 4, 1958. Those remarks read as follows:

"Mr. President, in 1937, 11 years ago, in North Dakota the legislature passed an act divorcing the producers of films from the owners of moving-picture theaters. They did that because our legislature was satisfied at that time that a monopoly had been created. The great trust would go into a city and say to the owner of a theater, 'Unless you sell out to us, we are going to erect another theater in this town and you will not be able to get first pictures, but we will show all the fine pictures in our own theater, and later you can get them as seconds.'

"This great trust went to the town of Grand Forks, N. Dak., where there was a young man by the name of Bennie Berger, who owned three theaters. They said, 'Unless you sell out to us we, who produce or distribute these movies, are going to put our own theater into the city of Grand Forks and you will get only seconds.' So Mr. Berger sold out, and the legislature of North Dakota became the first legislature in the history of the United States to pass a divorce-ment bill.

"Immediately the law was attacked in the courts. Three Federal judges came to Fargo, N. Dak., to hold a hearing, which lasted a considerable length of time. The trust sued for an injunction against the attorney general of our State, Mr. Alvin C. Strutz, to keep him from enforcing the new law. Within a short time the three judges handed down a

unanimous decision upholding the law. The trust promptly appealed.

"About that time the theater trust met in Milwaukee, Wis. On that occasion the governor-elect of Wisconsin, a young man, who unfortunately died a week or 10 days afterward, Mr. Lommis, appeared with me at that time, and one of the heads of this gigantic trust had the audacity to rise in Milwaukee and say that the theater trust was so strong that if necessary it could spend a billion dollars in any fight in this land in order to maintain its power.

"Upon that occasion, Mr. President, I had the great pleasure of telling these gentlemen of the Movie Trust that, although we did not have a billion dollars to spend in the State of North Dakota, we would spend all that was necessary in order to enforce the statute passed by our legislature. At the time the hearing had been held at Fargo, N. Dak., the Department of Justice had two Assistant Attorneys General sitting in the courtroom. They ordered a transcript of the testimony, and the Government was vitally interested in that particular hearing.

"Mr. President, when the case against North Dakota came into the Supreme Court of the United States, out of a clear sky, after the case had been set for hearing, the two houses of the Legislature of North Dakota repealed the act inside of half an hour. I regretted that I no longer occupied the Governor's chair so that I could veto the repeal.

"I am not going into what took place in North Dakota, Mr. President, because that is a matter of record in that great book written by Kenneth Crawford.

"But what North Dakota did 10 years ago bore fruit, and the Attorney General of the United States brought an action. Yesterday, May 3, we got that great decision for the people from the Supreme Court of the United States. The Supreme Court sustained the findings of a three-judge district court in United States against Paramount Pictures, Inc., et al., that the eight major film distributors have engaged in a nationwide conspiracy to violate the antitrust law. Upon the Government's appeal from the failure of the courts below to order divestiture of the theaters owned by five of the major distributors, the Supreme Court vacated the findings of the court below to the effect that these defendants had no exhibition monopolies, and ordered the court to reexamine its conclusion in this respect. The Supreme Court flatly rejected the district court's conclusion that a system of competitive bidding would give adequate relief against the violations found, and ordered this provision of the judgment vacated. It directed the district court to grant theater divestiture of the kind sought by the Government, but the extent of the divestiture is left to the lower court for determination in accordance with a further inquiry into the monopolistic aspects of the defendants' theater holdings.

"The decision of the Supreme Court also affirmed the district court's injunctions against block booking, price fixing, and unreasonable clearance. The holding that all clearance agreements made by the major distributors are presumptively invalid is affirmed, and this particular practice may no longer be used in the future as it has in the past to protect theaters affiliated with the distributors and large theater circuits from the competition of independents.

"The trial court's determination that the pooling of theaters is illegal, regardless of the form in which the pooling occurs, whether by agreement, ownership of stock in theater corporations, or otherwise, was also affirmed. The trial court was directed to dissolve these pools by a sale of theater interests acquired from independents, except where such an acquisition was an investment unrelated to the defendants' illegal practices. This ruling alone should go far toward breaking up the largest affiliated theater circuits, which were put together and maintained in large part by pooling arrangements with independents.

"In short, while Monday's decision could not itself be the ultimate victory for which the Government has striven, since the Supreme Court did not itself undertake to write or specify the details of the final decree, it represents assurance that the final decree, when written, will conform to the basic principles advocated by the Government in this litigation.



"But what North Dakota did 10 years ago bore fruit, and the Attorney General of the United States brought an action. Yesterday, May 3, we got that great decision for the people from the Supreme Court of the United States. The Supreme Court sustained the findings of the three judge district court, in *United States v. Paramount Pictures, Inc.*, that the eight major film distributors have engaged in a nationwide conspiracy to violate the antitrust law.

"The decision of the Supreme Court not only directed the district court to grant theater divestiture of the kind sought by the Government by divorcing the producers of films from the owners of moving picture theaters, but also affirmed the district court's injunction against block booking, price fixing, and unreasonable clearance.

"Mr. President, as I stated, that was a great decision for the people in 1948. But today we find that these giant movie monopolies, as alleged by the independent motion picture theater owners, are violating the decree of the Supreme Court; and the Department of Justice is not proceeding to correct these alleged abuses.

"Mr. President, I hope that the Department of Justice will act, even though the subcommittee's preliminary discussion with the Department of Justice in recent months has failed to bring any indication that the Department of Justice intends to proceed in this matter. I hope that the Department of Justice will reconsider its position. If it does not proceed, then I urge the distinguished chairman of the Antitrust and Monopoly Subcommittee — Senator Kefauver — to conduct such hearings as are necessary to determine whether the Department of Justice is neglecting its sworn responsibility to protect the decrees of the U.S. courts.

"Mr. President, the eight large movie producers of our Nation are Paramount, 20th Century-Fox, Warner Bros., Loew's, Inc., RKO, Columbia, United Artists, and Universal. I hope these companies will reconsider their actions in this matter, which is inflicting great losses to the independent motion picture theaters which are vital to the movie industries, especially in this era of fierce competition with the television industry.

"Mr. President, at a later date I shall go into more detail in regard to the charges by the Independent Motion Picture Theater Owners against the eight giant motion picture producers, and the independents' charges against the Department of Justice for its failure to enforce the decree of the Supreme Court against these motion picture producers.

"I ask unanimous consent that portions of a summary of charges against the Department of Justice, made by the Independent Motion Picture Theater Owners, be inserted at this point in the RECORD."

There being no objection, the summary of charges against the Department of Justice made by independent motion picture theatre owners were printed in the RECORD, as follows:

"Independent theater owners and their friends and sympathizers in seeking the aid of Senators, Congressmen, and other public officials, and of public spirited citizens and civic organizations, in their efforts to induce the Department of Justice to perform its duty, should emphasize—

"1. That our complaints are directed against the willful and obstinate refusal of the Antitrust Division of the Department of Justice to enforce decrees entered against the major motion picture companies in an action by the United States under the Sherman Antitrust Act.

"2. That this effort to secure enforcement of the decrees represents no mere intraindustry squabble; that it involves directly and substantially the public policy of the United States and the interests of the American people, because—

"(a) The Antitrust Division's dereliction threatens the continued operation of thousands of independent neighborhood and small town theaters and hence the livelihood of the owners and employees thereof.

"(b) Contrary to public policy as evidenced by the antitrust laws and the plain wording of the decrees, the American people are compelled to pay abnormally high and uniform admission prices, dictated by the film companies, in order to see choice motion pictures.

"(c) The better pictures, which are the main source of revenue for all theaters, are arbitrarily withheld from the independent theaters for such long periods that they cease to be attractive, thus relegating those theaters and the people dependent on them for movie entertainment, to second rate theater service."

The RECORD then goes on to cite the background of the controversy over the decrees:

"1. During the twenties and thirties five theater-owning companies<sup>1</sup> achieved a monopoly of the business of exhibiting motion pictures on first and other preferred runs because, in the marketing of films—

"(a) They granted special advantages to their own theaters and the theaters of each other and discriminated against the independent theaters.

"(b) Due to the massive buying power of their theater chains they were able to induce the film companies without theaters<sup>2</sup> to grant their affiliated circuits similar preferences and to practice like discriminations against independents.

"(c) These competitive advantages enabled them to build many theaters and to acquire hundreds of independent theaters whose ability to compete had been destroyed.

"(d) Monopolistic practices used against independent theaters included, among others, (i) denying them pictures on preferred runs when competing with the chains; (ii) withholding pictures from them for unreasonable periods after the same had been played by the chains; (iii) requiring them to charge fixed admission prices thereby reducing their ability to compete with the chains.

"2. In 1938, the United States filed suit against the Big Eight film companies asking that they be required to dispose of their theater holdings. An experimental consent decree designed to ameliorate the condition of the independents was entered in 1940. The relief therein provided being inadequate, the Government in 1946 brought the case to trial, demanding theater divorcement and other relief.

"3. The U.S. district court adjudged the defendants in violation of the Sherman Act. While it did not grant divorcement, it provided clearly worded injunctions against monopolistic practices. On appeal, the U.S. Supreme Court expressly affirmed those injunctions.<sup>3</sup> They constitute the provisions on which the independents stand in bringing charges against the Department of Justice.

"4. While the documents are labeled "consent decrees," all the provisions relied on were litigated and not consented to. The law violations found by the courts were not merely technical. The Supreme Court twice remarked on "defendants' marked proclivity for unlawful conduct." The decrees are as much "the supreme law of the land" as any other litigated court orders based on Federal statutes.

"1. Only the Department of Justice can apply to the court for enforcement of the decrees or interpretations thereof. Nevertheless it flatly refuses to act, even in cases within the clear wording of the injunctions.

"2. It refuses to act on fully documented complaints showing beyond question the fixing of admission prices by defendant film companies throughout the country despite an injunction prohibiting price fixing in any manner or by any means.

"3. It refuses to act on complaints showing flagrant discrimination in the licensing of films notwithstanding the requirement that films be offered "theater by theater, solely on the merits and without discrimination in favor of affiliated theaters, circuit theaters, or others."

"4. It seeks to evade its duty by erroneous, sometimes ridiculous, interpretations of the decrees and rejects all suggestions that it apply for judicial interpretations or for additional relief under reserved powers in the decrees."

<sup>1</sup> Paramount, 20th Century-Fox, Warner Bros., Loew's, Inc., RKO

<sup>2</sup> Columbia, United Artists, Universal

<sup>3</sup> In addition, the Supreme Court directed the district court to consider broader measures and this admonition resulted eventually in theater divorcement.

**"The Blue Angel" with Curt Jurgens, May Britt**

(20th Century-Fox, September, 107 minutes)

—CINEMASCOPE, DELUXE COLOR—

"The Blue Angel," which rocketed Marlene Dietrich and Emil Jannings into international fame in 1930, will very likely repeat the stardust sprinkling process in 1959 for May Britt and Curt Jurgens, stars of the current version.

Produced by Jack Cummings for 20th Century-Fox, the film has been the recipient of one of the strongest and shrewdest promotion and pre-selling campaigns afforded a motion picture in recent years, and the box office results will reflect this effort handsomely.

Curt Jurgens is powerful as the precise, ultra-prudent professor of botany who first becomes transfigured into an heroic and romantic figure by his love for a nightclub performer (May Britt) and then into a babbling, bumbling shadow of his former self when their love turns to destruction. May Britt liberally displays an attractive figure and countenance as the night club entertainer who is responsible for the disintegration of Jurgens. She also delivers two songs, "Falling in Love Again" and "Lola, Lola," in convincing fashion and emerges as a gaminisque sprite with many of the qualities that brought fame to Shirley MacLaine. Theo. Bikel also performs admirably as the nightclub impresario and magician who is instrumental in the downfall of Jurgens.

Edward Dmytryk displays a strong and poignant directorial hand, although the film is a trifle too slowly paced. This however, might be the fault of the Nigel Balchin screenplay which draws heavily on the original, but faces the problem of being a 1930 story in a modern setting:—

Jurgens, a somewhat stern professor of botany with a passion for order, discovers that several of his high school students have been visiting a local nightclub where they have been drinking beer, smoking cigarettes and indulging in activities which Jurgens thinks are unnecessary for lads of their age.

He goes to the nightclub, where he gets his first glimpse of May Britt, who is clad in next to nothing. The three students who are present, scatter before the professor sights them, but their movement gives them away and the professor takes off in pursuit. In the process, he winds up in the dressing room of May Britt where he meets her for the first time. He becomes flustered, but Britt exhibits great patience and calms him down. Before he leaves, forgetting his hat, he mistakenly pockets a pair of panties belonging to Miss Britt, thus bringing about an opportunity for him to return. Which he does the very next night, only to find the three students at the club again. He scolds the boys, but is unaware that they have witnessed a tender scene between himself and Miss Britt. Later in the evening, Bikel appears and causes Jurgens to get drunk and then make a spectacle of himself in the club.

Jurgens spends the night with Miss Britt and in the morning, is derided by his students who become so unruly that the principal is forced to enter and quell them. At this point Jurgens tells the principal that he is going to marry Britt. When the principal objects, Jurgens offers his resignation, which is accepted.

Jurgens then visits Britt and proposes marriage which, after some hesitation and a warning that she is not of the highest moral stature, she accepts. He convinces her after the marriage that she should retire from show business, which she does until they are faced with poverty because Jurgens has suddenly found himself unemployable as a result of his liaison with Britt.

When Bikel appears with an offer for Miss Britt, she accepts and Jurgens goes along as a flunky. This condition gradually wears him down until he is but a shell of the once powerful man he had been. By degrees he worsens in appearance and mental attitude until he finally agrees to

act the part of a clown at the Blue Angel before his hometown audience.

As the troupe arrives in town Jurgens is seen struggling under the weight of Miss Britt's luggage while she flirts with a former beau. The principal spots Jurgens and begs him to return to teaching and abandon Britt, but Jurgens refuses. Instead he appears as a clown before a house packed with curiosity seekers. As he goes on stage he watches Britt in a passionate embrace with her former beau. At the climax of the act, when he is supposed to crow like a rooster, Jurgens goes berserk and rushes off stage to strangle Britt. But he is pulled off before he can do too much damage.

Britt recovers and goes on stage to sing her specialty song while Jurgens is led from the nightclub by his former principal who has promised to help rehabilitate him and see to it that he returns to teaching.

CREDITS: Produced by Jack Cummings. Directed by Edward Dmytryk. Screenplay by Nigel Balchin. Photography by Leon Shamroy.

Adult.

**"Tamango" with Dorothy Dandridge, Curt Jurgens**

(Hal Roach, September; 98 min.)

—CinemaScope, Eastman Color—

Made in France, with an English sound track, "Tamango" deals with the slave trade in the 1830's and shapes up as a distant possibility for general release, although it might do well in some action slots.

Jurgens portrays a slave trader with a vicious streak and Dandridge attempts the role of his mistress. Abetting these two are good performances by Jean Servais and Alex Cressan as the native leader.

Direction by John Berry is adequate with excellent handling of the fights between the slaves and the ship's crew:— Jurgens purchases a boat load of slaves from a corrupt African chieftain and sets sail for Cuba. At the outset he experiences difficulties with the one known as "Tamango" (Cressan) and the lines of the film are quickly drawn.

Every attempt at rebellion is quickly quashed by Jurgens and in the most brutal possible manner. Cressan bides his time until a more propitious moment and also becomes attracted to Dandridge, but rejects her when he discovers what she is doing aboard ship.

Despite their misunderstandings, the love between Dandridge and the slave blossoms, but fails to bear fruit when Dandridge refuses to take part in a rebellion.

The film ends with Jurgens firing a cannon into the hold where the rebellious slaves have established themselves. Both Dandridge and Cressan die as Jurgens sadly realizes his slave trading days have come to an end.

CREDITS: Directed by John Berry. Adapted by John Berry, Lee Gold and Tamara Hovey from the novel by Prosper Merimee.

Adult.

**THE DEAFENING ROAR**

(continued from front page)

was finally in sight for small theatres, but no amount of industry conferences about product shortage can amount anything to more than a hill of quiet beans if the destructive policy of wasted product is pursued by otherwise responsible segments of exhibition.

In this case it is useless for Mr. Kerasotes to engage in a discussion of the product shortage when he has wilfully done nothing to prevent an important and influential member of his organization from ceasing a most deleterious practice.



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Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, SEPTEMBER 5, 1959

No. 36

## FURTHER NOTES ON CONCILIATION

During this past week, the reactions of small exhibitors, as elicited by HARRISON'S REPORTS, to the Conciliation Plan as announced by the Messrs. Fabian and Johnston after the American Congress of Exhibitors-Motion Picture Association of America meeting, has been decidedly mixed. Although the range of reactions has run the gamut from strong enthusiasm to outright hostility, the majority of exhibitors responding expressed an extremely cautious "wait and see" attitude.

The cautious replies were, in the main, prompted by the fact that virtually no use has been made of conciliation since the inception of the plan on November 1, 1957. Many exhibitors pointed out that one of the major difficulties arising from the conciliation method was that it required the exhibitor to conduct the negotiations at the office of the branch manager, necessitating the outlay of both time and money as a concomitant of travelling to the conciliation meeting. Since the major point of contention has been, and will continue to be, relief from high film rentals, the exhibitors felt that the gains liable to be won would be more than offset by the time and expense involved in negotiating and renegotiating each film. This can possibly be solved by distributor relief for an extended or specific period, but as yet no indication has been given that this course of action is in the offing. It was also argued by exhibitors that many of them felt a reluctance toward the use of conciliation because it would further endanger their already tottering relations with branch managers who had already indicated a lack of desire to accede to exhibitor requests and would only cause further disruption when, by the nature of the conciliation plan, the exhibitor was forced to go over the head of the branch manager and petition the home office. Finally, it was disclosed in our conversations, that a great many exhibitors regard the Conciliation Plan as a poor second cousin to a system of arbitration which they claim to be the only and one possible solution for exhibitor-distributor woes.

Much of the rancor expressed by those opposed to the conciliation method stemmed from a remark made by Mr. Fabian at the press conference following the ACE-MPAA meeting when he placed the onus for the failure of the original conciliation plan squarely in the laps of the exhibitors. To a man, the exhibitors cited the grievances listed above and continued their assault with a questioning of the motives of the distribution executives involved in the resurrection of the conciliation method.

While many of the objections cited by the exhibitors are valid, the fact remains that conciliation has been agreed upon by responsible executives representing both exhibition and distribution, and like it or no, it is the sole existing method available for exhibitors to gain a degree of much needed succor.

It is our contention that the best, and at this particular moment, the only possible modus operandi for the exhibitor to follow would be to take full and complete advantage of the plan as offered by ACE-MPAA. For it is only in this fashion that the intent of the distribution executives can be determined and, in the unhappy event the plan proves valueless, pave the way for future action of a more positive nature.

Because we feel that full use of the plan by exhibitors is imperative at this time, and because we feel that a more complete knowledge of the background and use of the conciliation system is vital for the exhibitor if he is to obtain any benefit, we are reprinting the text of an Allied States Association of Motion Picture Exhibitors bulletin issued in November, 1957 as well as the complete plan of conciliation as announced at that time.

In reply to the question, "What is Conciliation?," the bulletin states:

"... Conciliation merely means that the film companies are affording exhibitors having grievances against them an opportunity to discuss the same in hopes of arriving at a settlement.

"It differs from a conference in that the exhibitor may be accompanied by another person, and the exchange manager may call in another person, who may serve as mediators. These mediators, however, have no power to decide the controversies. They can merely assist in the disposition of the controversies through agreement of the parties.

"In conciliation proceedings neither the exhibitor nor the distributor is obligated to dispose of the controversy in the manner proposed by the other party.

"Thus conciliation is wholly unlike arbitration in that the outcome depends upon the agreement of the parties, whereas in arbitration the arbitrators are empowered to decide the controversies and to make binding awards."

In pinpointing the scope of the plan, the Conciliation Plan, the bulletin listed the following topics as proper subjects:

"1. Runs. 2. Film rentals, terms and conditions of license. 3. Adjustments of film rentals. 4. Clearances and print availabilities. 5. Cancellation of playdates. 6. Irregularities in competitive bidding. 7. Forcing features and short subjects. 8. Contract violations."

The problem of the method of using the Conciliation Plan was outlined by the bulletin in the following fashion:

"An exhibitor with a grievance can put the machinery into operation by writing a letter to the local branch manager of the distributor in question asking for a conciliation meeting. In this letter he should state in simple terms the matter to be conciliated and he should name the person who will accompany him as mediator.

"If the controversy involves clearances or runs or any other issue affecting third parties, he should name such parties so they can be invited to attend the meeting, if exhibitor and distributor agree that that should be done.

"The meeting will take place at the exchange on the first Monday or Friday after a lapse of seven days after receipt of the request. The day will be specified by the branch manager in advance.

"If a satisfactory settlement is not reached at the meeting, the exhibitor's request shall be deemed to have been rejected, unless the branch manager shall request additional time to consider the matter. The branch manager may hold the matter under advisement not longer than 21 days.

"If the exhibitor is dissatisfied with the branch manager's disposition of his request, he may apply in writing to the general sales manager of the company for a further meeting

(continued on back page)

**"Look Back in Anger" with Richard Burton,  
Claire Bloom and Mary Ure**

(Warner Bros., September; 100 minutes)

John Osborne, one of the more talented and prolific of Britain's fabled "Angry Young Men," supplied the Broadway stage play that serves as the basis for this always powerful, sometimes poignant and oddly disappointing off-beat film about the struggles of three tortured and unsavory characters to unravel the puzzle of their grotesque lives.

Aside from the question of morality, notably the relationship in which Miss Bloom and Richard Burton live together without the benefit of marriage, the film proves to be disappointing in the main because it proves incapable of imbuing the violent characters with any deep degree of motivation and also because it suffers from the unpardonable sin of predictable action.

Much of the excitement of the film is generated by the performances of the leading players. Richard Burton is dynamic as the brooding, unfathomable villain-hero who, in the process of uncovering his inner identity, first rejects his wife and then, after subjecting her to complete degradation, takes her back. Claire Bloom is exciting to watch as she portrays a woman capable of betraying her best friend while a film newcomer, Mary Ure, delivers a masterful performance as the wife and most sympathetic character of the unholy triumverate.

Direction by Tony Richardson of the Nigel Kneale screenplay is frenzied, giving an aura of excitement to the film. The camerawork of Oswald Morris contributes mightily to this impression as does the jazz music background of Chris Barber:—

Richard Burton, a college-trained candy-stall owner, is on the point of driving his wife to utter distraction as he shuttles between a despairing attitude toward life and passionate fervor for everything human. The pair squabble constantly as neither is able to understand the other. The sole factor keeping them together is the presence of Burton's helper at the candy stand, Gary Raymond, who understands what neither of the other two are capable of seeing—that Burton's attitude toward life and Miss Ure is steadily but certainly wrecking the marriage.

A kinder side of Burton is revealed in his relationship with Dame Edith Evans, his benefactor, but this too, serves to drive a wedge between the unhappy pair. Burton is with Dame Evans when Mary Ure approaches them to tell them that she is with child. But Jimmy mistakes her apprehension for dislike of Dame Evans, and this only results in another argument between the pair with Miss Ure finding herself unable to reveal the news of her pregnancy.

The already gloom-ridden atmosphere of the flat is thickened when Miss Ure invites Claire Bloom to stay with them. Burton hates Miss Bloom and makes no attempt to disguise his rancor. In an attempt to infuriate Bloom, Burton and Raymond burst in upon the rehearsal of a play and disrupt the assemblage.

The continued bickering and the sturdy presence of Miss Bloom leads Miss Ure to decide that she can no longer remain with Burton and she leaves just as he receives a message that Dame Evans is dying.

When Burton returns from his visit, during which he witnessed the death of Dame Evans, he feels desperately forlorn, and the presence of Miss Bloom sud-

denly appeals to him. The pair soon discover that the hate that they bore has turned to passion and they embark upon a romantic interlude.

In the interim, Miss Ure loses her baby and Raymond becomes disgusted with the affair being conducted by Burton and Bloom and decides to leave for parts unknown. When the trio is at the railroad station they spy a pale and drawn Miss Ure who has returned with the hope of returning to Burton. But he ignores her and returns home with Miss Bloom. She, however, turns the tables on him, realizing the harm she has done to her best friend, packs her things and exits.

Faced with isolation, Burton returns to the railroad station where he and his wife effect a tearful and fearful reunion. Film ends with the pair walking together, arm-in-arm, with the realization that they themselves are responsible for their woes and that perhaps, between them, they can resolve the difficulties placed in their paths by an unsympathetic world.

**CREDITS:** Produced by Harry Saltzman. Directed by Tony Richardson. Screenplay by Nigel Kneale from a play by John Osborne.

Adult.

**"ANATOMY OF A MOTION PICTURE"**

While it has not been the practice of HARRISON'S REPORTS to offer book reviews in the past, "Anatomy of a Motion Picture" (St. Martin's Press, \$5.95) captured our imagination and convinced us that any exhibitor with a feeling for the motion picture industry would find the reading of the book to be a worthwhile and rewarding experience.

Written by Richard Griffith, Curator of Motion Pictures at the Museum of Modern Art, and brilliantly photographed in black-and-white by the internationally famous photographers, Gjon Mili and Al St. Hilaire, the book describes the fascinating problems and techniques involved in transforming the best-selling novel, "Anatomy of a Murder," into an outstanding motion picture.

The book, with both illuminating photographs and graphic words follows the actual production stages of the film-making process. Starting with the selection of the novel as a film vehicle, and continuing on through the choosing of stars and crew, the book accurately details the important processes in the making of a film; lighting, staging, set design, wardrobe, editing and finally, the process of publicizing and distributing the film.

In addition, the book offers one of the best descriptions of conditions in present day Hollywood that we have been privileged to read. We quote:

"The nineteen-fifties saw a revolution in American movie-making. The court decisions of the forties, in divesting the great producer-distributors of their theater chains and in forbidding the ancient practices of block booking and blind buying, had broken the closed circuit of production-distribution-exhibition which for decades had guaranteed an almost automatic profit to the major studios. The steady march of television first loosened and then broke the old 'movie-going habit' which had enabled the lords of filmdom to regard two-thirds of the nation as their captive audience. Now consumers of entertainment had, in television, an alternative and, as David Sarnoff cannily observed, 'In a competition between mediocrities the free one will



win under these circumstances the movie industry, in jeopardy as never before, shook itself like a giant awakened from long sleep and embarked upon uncharted seas.

"The studios first abandoned their old assembly-line production of 'A' and 'B' pictures and became, in the main, landlords, financiers, and distributors of film. Producing only a few films themselves, they provided studio space, at least partial finance, and distribution apparatus to independent producers engaged in making one film at a time—each picture became a unique enterprise. And the independent producer became the dominant figure on the Hollywood scene.

"In thus realizing the dream of the film artist who longs for freedom from the domination of the production executives of old, the independent producers have discovered that they have escaped a multitude of 'executives' but have had to shoulder their innumerable problems. Alone, the independent producer must try to gauge the immediate mood of a sated and capricious public. Alone, he must sell his story and production ideas to financiers and distributors. His is the total responsibility for productions nowadays never budgeted below one million dollars and seldom below two, the failure of which would not only lose his and his backers' investment but also severely damage his prestige and endanger his future. His now are the choices which were only made by vice-presidents in charge of production, associate producers, story departments, casting directors, even costume designers. In replacing the old assembly-line product with an individual film, the independent producer has achieved creative freedom—and the burdens of a field marshal. And like a field marshal he must bear them alone, for upon his confidence and drive depends the morale of the small army of talent which he still needs, even today, to realize his picture."

In the near future, space permitting, we would like to expand these remarks and, if possible, explore the parallel between some of the problems of product shortage and the independent producer system.

### "A LEAP INTO THE PAST"

The persistently pernicious and exceedingly delicate problem of the censorship of films, a topic that was prematurely put to rest by the trade press, when in ostrich-like fashion, they hailed the Supreme Court decision on the showing of "Lady Chatterley's Lover" in New York State as the "death" of censorship has risen like a Phoenix from the ashes to plague the motion picture industry in general and the movie exhibitor in particular.

The Legislature of the State of Pennsylvania, falling prey to the blandishments of an organized and aggressive pressure campaign by misguided "guardians" of the public morals and manners, has just been stampered into the passage of a bill (Senate 373) that authorizes the establishment of a three-man State Board of Motion Picture Control.

Of extreme interest to exhibitors everywhere are the provisions stipulating that the Board will pass upon a film only after it has exhibited for public viewing, and that it is empowered to seek an injunction against the showing of any picture which has been disapproved as obscene or "unsuitable for children." Teeth have been included in the law with the amendments enabling the state to levy fines and prison terms

for those convicted of violating any of the law's provisions. Minimum fine is \$500 and the maximum \$1,000. The prison term has been fixed at a maximum of six months.

In a further step back to the dark ages of Victorianism, the law also declares:

"No person shall cause to be printed or displayed in Pennsylvania any advertising matter to aid in or advertise the showing of any motion picture film reel or view which has been disapproved by the Board."

In a statement issued following reception of the news of the passage of the bill, Charles McCarthy, information director of the Council of Motion Picture Organizations, declared:

"... The bill was pushed through both Houses of the Legislature in the face of statements by well known lawyers that it was obviously unconstitutional and that it would inflict serious damage upon innocent theatre operators throughout the state without in any way curing the evil it was aimed at.

"One of the measure's greatest evils," McCarthy continued, "is that it unquestionably will give encouragement to censorship advocates in other states. The motion picture industry should have no illusions: it is in for serious legislative trouble next year when the Legislatures of most of the country's States reconvene. Exhibitors, as well as distributors, should be prepared to battle adverse legislation with every resource at their command. Moreover, in this struggle they should unite their forces and work together, for this type of legislation hits theatres as well as producers."

In our issue of July 18 of this year, in an article entitled, "The Supreme Court on Censorship—Friend or Foe?," we pointed out that in the "Chatterley" decision the Court deliberately sidestepped two basic issues which were liable to have a profound effect on motion picture exhibitors—namely whether "the controls which a State may impose on this medium of expression are precisely coextensive with those allowable for newspapers, book or individual speech," and whether "the State is entirely without power to regulate films to be licensed prior to their exhibition."

At that time we expressed and concurred with the somewhat unpopular opinion of Abram F. Myers, board chairman and general counsel of Allied States, that the refusal of the Court to decide these two basic issues as well as the refusal of the Court to rule on the validity of any form of censorship would lead to the establishment of state and city censorship which would then attempt to place the full onus for the policing of the motion picture screens directly upon the shoulders of the exhibitors.

The truly regrettable part about this development is that the exhibitors in Pennsylvania, and other states where this type of legislation is likely to occur, will bear the brunt of the regulatory measures and pressures group attacks *without being responsible for the content of the film they exhibit*. Theatre operators who oppose the revival of censorship or further regulation of the theatres will be acting to preserve their constitutional rights, but what is more unfortunate, they will be doing so at the risk of being on the wrong side of what their communities may regard as a moral issue.

Eric Johnston, president of the Motion Picture Association of America, provided us with the title for this article when he described the action of the Pennsylvania legislature as a "leap into the past."

## CONCILIATION

(continued from front page)

in the Home Office. The date of such meeting will be set by the general sales manager and notice thereof will be given the exhibitor."

The bulletin further cautions exhibitors about the use of lawyers as the third person at conciliation meetings:

"The persons accompanying exhibitors to conciliation meetings in the local exchanges may not be lawyers. If that were permitted, then the film companies would insist upon being represented by counsel. That would lead to delay and confusion and would be contrary to the spirit of conciliation.

"However, an exhibitor seeking a further meeting at the company's home office may attend in person and bring with him one other, who may be a lawyer; or he may be represented by not more than two persons, one of whom may be a lawyer. The reason for this is that the general sales manager (or sales manager designated by him) will almost certainly have the advice of home office counsel hence it is only fair that the exhibitor should also have legal representation."

In dealing with the problem of keeping records of the conciliation meetings, the bulletin makes these suggestions:

"Allied does not consider it consistent with the spirit or purpose of conciliation to keep detailed records of the proceedings and, of course, it would be manifestly improper for one party to use the statements or acts of the other as admissions in any other proceedings.

"However," the booklet suggests, "it is vitally important that Allied States Association should have a statistical record of all proceedings by its members under the Conciliation Plan."

The bulletin recommends that the following information with respect to each proceeding initiated be forwarded to the Allied National Headquarters:

"1. Date of application for meeting. 2. Name of film company involved. 3. Nature of matter to be conciliated. 4. Was the outcome in the exchange satisfactory? 5. If there was a second meeting in New York, was the outcome satisfactory? 6. Was any relief of any kind granted? Describe briefly."

The full text of the conciliation plan effective November 1, 1957, follows:

"Section 1.—Controversies which an exhibitor has not been able to settle with a particular distributor, arising out of an existing or a proposed relationship between such exhibitor and distributor, including (but without limitation) controversies which are subject to arbitration under a proposed arbitration agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endeavor to dispose of such controversies amicably, informally and quickly, and thereby to avoid arbitration or litigation wherever possible.

"Section 2.—Conciliation shall be conducted as follows: (a) An exhibitor desiring a meeting for the purpose of conciliation shall send to the branch manager of the distributor at the Exchange from which the exhibitor's theatre is served, a written request for such a meeting, and shall state in such request the controversy or controversies with such distributor to be conciliated, and may name therein one person not an attorney who will accompany him and assist in the efforts of conciliation.

"By mutual agreement of the exhibitor requesting conciliation and the distributor, third parties who may be affected by the matter to be conciliated may be invited to attend the conciliation meetings. The failure of either party to agree to the invitation of such third parties shall not reflect on the merit of the position taken by such party and the conciliation meeting shall proceed without such third party or parties.

"The exhibitor, in his request for conciliation, may name third parties who may be affected by the matter to be conciliated to be invited to the conciliation meeting.

"If the branch manager agrees that any such third parties

should be invited he shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

"The branch manager may also name third parties who may be affected by the matter to be conciliated, and upon procuring the written assent of the exhibitor as to any of such third parties, shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

"Each third party so invited may attend the conciliation meeting with one person not an attorney. The conciliation meeting shall proceed on the scheduled date with the exhibitor and those third parties who elect to attend. (b) The meeting shall take place in the Exchange between the exhibitor, his associate if named, and the branch manager and one person not an attorney with the branch manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days, and if third parties are invited fourteen days, after the receipt of such request. (c) If a conclusion satisfactory to both parties is not reached at the conciliation meeting, the request of the exhibitor shall be deemed rejected unless the branch manager at the meeting requests additional time to consider the exhibitor's request, in which event the branch manager shall notify the exhibitor as speedily as possible but not later than twenty-one days after the conciliation meeting of the conclusion reached by him on the exhibitor's request. (d) If the exhibitor or any third party invited to and who did attend the conciliation meeting is dissatisfied with the disposition of the exhibitor's request at the conciliation meeting by the branch manager or thereafter, as provided in (e), he may apply in writing to the general sales manager of the distributor for a further meeting with respect thereto. Such meeting shall be held at the distributor's Home Office at a time to be fixed by the general sales manager on seven days' written notice to the exhibitor, and shall be attended by the exhibitor or anyone designated by the exhibitor to represent him and not more than one other person (who may be an attorney), and the general sales manager or a sales manager designated by him, and not more than one other person of his selection (who may be an attorney).

"Third parties who were invited to and did attend the conciliation meeting shall be invited to attend the meeting at the distributor's Home Office aforesaid. Each such third party or anyone designated by such party and not more than one other person (who may be an attorney) may attend such meeting. (e) The exhibitor and the distributor may arrange the conciliation meetings with the branch manager or general sales manager, respectively, at any time or place and with such additional personnel mutually satisfactory, without regard to subdivisions (a) to (d) inclusive of this Section.

"Section 3.—The function of the associates of the exhibitor or third parties and the distributor shall be limited to the endeavor to assist in the disposition of the controversies being conciliated. Neither the exhibitor nor the distributor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party, and the judgment and good faith of any party shall not be questioned by reason of the failure to dispose of any such controversy.

"Section 4.—(a) The discussions in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and third parties invited and who attend, and their respective associates, by participating in the conciliation meetings, agree that nothing said, written or done by any party in or in connection with the conciliation shall constitute an admission or statement against interest, or be used as such. (b) Conciliation hereunder is not intended to change, interfere with or delay the usual negotiations between an exhibitor and a distributor for the licensing of pictures. (c) Conciliation hereunder shall not bar an exhibitor from resorting to arbitration or to litigation."



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, SEPTEMBER 12, 1959

No. 37

### ACE AND ALLIED—AN UNEASY TRUCE

Despite trade press reports to the contrary, neither Rube Shor, Cincinnati exhibitor leader, nor the management of National Allied are planning to withdraw from the American Congress of Exhibitors. This fact was ascertained by HARRISON'S REPORTS in telephone interviews with Mr. Shor and the other Allied leaders accused of planning the withdrawal.

Although the denials were forthright and carried no qualifying clauses, the fact remains that many of the Allied leaders (more even than those few names that were published) are quite dissatisfied with the direction that ACE has taken and have expressed resentment toward the resurrection of the Conciliation Plan, which most Allied men regard as just slightly better than nothing.

In a statement elicited by this paper, Rube Shor squelched the rumor of his withdrawal from his ACE assignment and stressed the fact that he will continue to use his ACE participation as a forum to seek relief for small exhibitors.

But at the same time, Shor warned that a continuance of the "Hitler tactics used by George Kerasotes, president of the Theatre Owners of America, of spreading untruths and hoping to make them stick by continuously repeating them, when Allied has kept quiet in the hopes that ACE was sincere in trying to help the small exhibitors" would lead to the eventual withdrawal of Allied from ACE.

Shor further explained the Allied position:

"Allied has played the game clean, and has gone about its commitments on the White Paper and its disclosures of the Antitrust Department in order to save the small exhibitor. While doing this, they were being undercut by TOA and ACE by false statements to the effect that they (TOA-ACE) (Ed.) represented the small theatres and even Allied was in complete accord."

Shor further declared that Kerasotes had embarked upon his campaign of exaggerating the accomplishments of TOA in a deliberate attempt to create the impression that Allied was "dead."

From this uneasy vantage point it would seem that main argument between ACE and Allied revolves about the activities of Mr. Kerasotes, and since this is a situation that demands clarification, and appears capable of solution, we humbly suggest that Mr. Kerasotes and ACE both take time to answer Mr. Shor's rather grave charges.

At this perilous stage in the movie industry, when fat cats are getting increasingly fatter and the lean ones gasping for help, unity of purpose is of paramount importance. Let us hope that Mr. Kerasotes attempts to answer the charges in a more serious vein than attempting to write off his critics as "diehards and dissidents."

### 40 FROM FOX IN '60

The ever present problem of limited editorial space and the importance of the discussions on the Conciliation Plan combined to prevent us from offering comment and congratulations on the developments that took place at the recent sales meeting of 20th Century-Fox.

This was a most regrettable oversight on our part because the announcement by President Spyros Skouras of "faith and optimism in the motion picture industry" was of cogent interest to exhibitors.

Most decidedly so when one considers that Fox has just weathered a disappointing financial year and the nabobs at the company might very well have been justified in "running scared" and declaring a curtailed production schedule.

Instead, Fox will deliver sixty major films during 1960 (an increase of three over the 1959 output) requiring an outlay of \$60,000,000 for production and insuring the exhibitor of a steady flow of top quality films.

In addition to the pictures currently ready for release, which represent an investment of more than \$20,000,000, several of the pictures for 1960 were announced at the meeting. They are: Jerry Wald's "The Story on Page One," Sydney Boehm's "Seven Thieves," Lord Brabourne's "Sink The Bismarck," Mark Robson's "From the Terrace," Mervyn LeRoy's "Wake Me When It's Over," Walter Wanger's "Cleopatra," Jerry Wald's "The Billionaire," Samuel Engel's "The Story Of Ruth," John Lee Mahin and Martin Rackin's "The Alaskans," Elia Kazan's "Time and Tide," David Weisbart's "The Live Wire," and Walter Wanger's "The Dud Avocado."

Also slated for release in 1960 are two super spectacles: "Can Can," produced in Todd-AO by Jack Cummings and Samuel Engel's production of the best-selling novel, "The King Must Die."

The meetings also brought about the disclosure that the vigorous promotion campaigns and merchandising campaigns put on by Fox for "Blue Denim" and "The Blue Angel" will be continued with special plans readied for "The Best of Everything," a Jerry Wald production, "The Hound Dog Man" starring the teen-age sensation, Fabian and "Journey To The Center Of The Earth."

We were particularly pleased with the statement made by Charles Einfeld:

"Not one of the subjects could be treated on television. Only the motion picture medium can provide the scope for the subject matter contained in these attractions."

This is precisely the type of thinking needed by movie executives if the movie industry is to see a continuance of the box office upswing of this summer and return to its proper place as the number one entertainment medium.

**"Pillow Talk" with Rock Hudson, Doris Day, Tony Randall and Thelma Ritter**

(Universal-International, October; 105 min.)

— CINEMASCOPE, EASTMAN COLOR —

Ross Hunter, whose last effort for Universal-International was the highly successful "Imitation of Life," has collaborated with co-producer, Marty Melcher, to deliver another winner with this sleek and suggestive sex spoof about a complicated romance between Rock Hudson and Doris Day, the two warring partners to a party line telephone.

Although the basic premise of the plot is slightly incredulous, and the plot itself wafer thin, the entire production is endowed with superb production values that more than compensate for the script deficiencies. Miss Day's Jean Louis gowns are a magnificent throw-back to the glory days of Hollywood and should have the girls in the audience gasping. The scenery, set design and art direction offer some of the lushest apartments and office surroundings displayed on the screen in many a moon, and director Michael Gordon's use of a split screen technique and interpolation of Frank DaVol's tuneful score are sprightly and imaginative.

Combine these elements with the pairing of Doris Day and Rock Hudson in roles that one might normally not expect them to play, the singing of three highly singable tunes by Miss Day ("Pillow Talk," "Possess Me," "Roly Poly") and the antics of Tony Randall and Thelma Ritter in co-starring roles and the reasons why this romantic comedy will be one of the bright spots of the coming season become readily evident:—

Rock Hudson, a tunesmith, and Doris Day, an interior decorator, become enemies because they both share a party line. Day is irate because Hudson monopolizes the phone with his romantic conversations, and Hudson is annoyed because he suspects Day of living vicariously by listening to his conversations.

After an ill-fated attempt to have the telephone company solve the problem, Day and Hudson agree to using the phone on alternate half hours.

Complications arise when Tony Randall, a wealthy client of Miss Day and a good friend of Hudson, confides in Hudson that he has fallen in love with Day. When Hudson hears the description of Miss Day he recognizes that she is his telephone enemy and makes an attempt to right matters by suggesting a date. This ruse fails because Miss Day is adamant in her refusal to see him.

The opportunity for Hudson and Day to meet arrives when Miss Day and the young son of one of her clients, Nick Adams, go dancing at a nightclub. The youngster imbibes too freely and passes out on the dance floor. Hudson senses the opportunity, and makes the most of it—He introduces himself as Rex Stetson, a Texan, and completely charms the unwitting Miss Day.

The courtship continues for several days with Hudson maintaining his masquerade and using the party line to smooth the way for an easy conquest of Miss Day. Hudson has her set up for the kill (sic) but his plans are balked when Randall has him investigated and learns his true identity.

Randall, who has provided Hudson with a \$250,000 assignment to write six songs, insists that Hudson

cease and desist and instead retire to his home in Connecticut to complete the songs. Hudson reluctantly agrees, but first arranges with Miss Day to join him on a weekend idyll.

Eventually, Randall discovers the ruse and heads for Connecticut to save the virtue of Doris Day. But in the interim she has discovered the real identity of Hudson and is on the verge of tears when Randall arrives. Randall and Day drive off and Randall consoles the disconsolate girl all the way back to town.

When Hudson returns to town, Randall is delighted that the great ladies' man has at last fallen in love—and with a girl who despises him! Hudson is unable to get through to Miss Day and uses her maid, Thelma Ritter, as a wedge. In a drunken session with Miss Ritter, Hudson learns that the only possible way to create a favorable impression would be to hire Miss Day to redecorate his apartment.

This he does, only to discover that she insists that he be away from it while she works. She invites him back when the apartment is completed and he gasps in horror at the sight that greets him—Miss Day has decorated the apartment with every conceivable monstrosity. Enraged, Hudson goes to Day's apartment, kicks the door in and, when she refuses to go with him, carries her bodily through the streets of New York to his apartment. Here the couple realize that they are in love and the film closes with the lovers three months married and happily expectant.

**CREDITS:** Produced by Ross Hunter and Marty Melcher. Directed by Michael Gordon. Screenplay by Stanley Shapiro and Maurice Richlin.

Adult.

**"Subway in the Sky" with Van Johnson and Hildegard Neff**

(United Artists, November; 85 minutes)

Well-acted and tautly directed, "Subway in the Sky" is a familiar tale of a man fleeing the arms of justice in an effort to clear his name. Because the acting is uniformly good and the direction excellent, one wishes that the screenplay and dialogue had a bit more originality. However, the film has some suggestive moments in a love scene between Van Johnson and Hildegard Neff, and should prove to be a better-than-average program feature.

Van Johnson is effective as an Army major accused of trafficking in drugs and Hildegard Neff registers attractively as the woman who helps him unravel his complicated life:—

At a NATO installation in West Germany a sergeant investigating the theft of narcotics from the base hospital is brutally bludgeoned to death before he can deliver important information about the criminal to his Captain, Cec Linder.

The action then switches to a fashionable neighborhood in Berlin where Hildegard Neff, a nightclub singer, is seen moving into a penthouse apartment which she has just sublet from Katherine Kath, the estranged wife of Van Johnson. When Miss Neff prepares to retire for the evening, she is startled by the appearance of a disheveled, unshaven Van Johnson on her terrace. She tries to evict him immediately, but Johnson persuades her to listen to his side of the story.

Johnson claims he has been falsely accused of the theft of narcotics, but has no way of disproving the



charges. The probable answer, according to Johnson, lies with his wife, and whether she is able to explain the mysterious presence of 200,000 marks in their joint bank account. Johnson inquires about his wife, but learns that she has departed without leaving a forwarding address.

As soon as Johnson finishes his explanations, and Neff accepts them, the German police arrive with warrant to search the apartment. Johnson eludes detection, and requests that Miss Neff contact his stepson at the NATO base and try to learn the whereabouts of his mother.

Neff performs this service the following morning, but the son offers no information. Instead, the army man investigating the theft, Cec Linder, traces the call and camps on the doorstep of Miss Neff, believing that she knows the location of Johnson.

She tries to dissuade him, but to no avail. In the interim, through their close association, Neff and Johnson fall in love and switch from separate bedrooms to a single bed. But this idyll is interrupted when Neff's lawyer, who is in love with her, informs her that Johnson is also wanted for murder. This drives a wedge between the pair and almost causes Miss Neff to betray Johnson, but at the last moment love conquers, and she relents.

Johnson's wife suddenly reappears and searches the apartment, Johnson surprises her just as she discovers what she came for—a key to a safe deposit vault. Johnson offers to trade the key for a full confession in writing. She is about to comply when her son appears. Johnson slips out on the terrace, thinking the visitor is a policeman. But before he can return, he sees his ex-wife's body hurtling through space from the bedroom window.

At this point Neff confesses all to her lawyer and Linder and the three go to her apartment where they find Johnson stunned by the turn of events. Johnson protests his innocence, but to no avail. Linder takes him in custody. But after they leave, the lawyer discovers the pad upon which the confession was being written and learns that Johnson's stepson is the real culprit. The lawyer goes after Linder to reveal the truth, leaving Miss Neff alone in the apartment.

She is then attacked by the stepson, who had been hiding in the apartment all the while, and is in danger of death, but is saved when Johnson and company return in just the nick of time.

**CREDITS:** Produced by John Temple-Smith. Directed by Muriel Box. Screenplay by Jack Andrews from the play by Ian Main.

Adult.

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**"The Crimson Kimono" with Victoria Shaw  
Glenn Corbett and James Shigeta**  
(Columbia, September; 81 minutes)

Written, produced and directed by Samuel Fuller, this mystery-melodrama about the brutal slaying of an exotic dancer is overburdened with plot complications and the result is an unsatisfactory movie. The three key hooks about which the Fuller plot rotates are: a murder mystery and police chase sequence, a complicated romance between an American-born Japanese detective and a full blooded white woman, and a strong plea for racial tolerance. Unfortunately, while the movie investigates one aspect of the plot the

other two languish, resulting in an episodic film that lacks cohesion and impact.

However, the strong exploitation angle in the Nisei-white romance between Victoria Shaw and James Shigeta endows the film with plus promotional value and the box office will be helped considerably. Returns will be higher than usual for this type of film.

The leading players, Shaw, Shigeta and Glenn Corbett, all perform handsomely and are ably abetted by Jaclynne Greene and Anna Lee in supporting roles. Sam Leavitt's photography is incisive and the film editing of Jerome Thoms does much to impart excitement to the film:—

Corbett and Shigeta, brother officers on the Los Angeles Homicide Squad, are assigned to clear up the mystery of the killing of Sugar Torch, an exotic dancer.

In the course of their investigation the pair discover that the dancer had an interest in Japanese Art and customs and the pair follow these leads down in an attempt to track the killer.

While so doing they utilize the services of Anna Lee, a tipsy artist who talks freely only when under the influence of alcohol, which they gladly supply. Lee identifies one of the paintings in the dancer's collection as the work of Victoria Shaw. Upon investigation, the two detectives soon learn that Shaw is both talented and beautiful and Corbett falls head over heels in love after a lifetime of avowed bachelorhood.

Shaw provides the police with a drawing of the potential killer. After the drawing is circulated, the killer makes an attempt to knock off Miss Shaw. This frightens her, so Corbett and Shigeta offer her the safety of their apartment, bringing along Miss Lee as a chaperone.

One evening, while Corbett, who has confided to Shigeta that he loves and wants to marry Shaw, is on the trail of the killer, Shaw and Shigeta discuss life and art and soon discover that they are in love.

At first Shigeta fights the emotion because of his admiration for Corbett. But later this turns to rancor when Shigeta imagines himself underprivileged because of his racial origin, and starts to resent every allusion made to Shaw by Corbett.

This is cleared up finally, when Corbett belatedly recognizes the triangular situation and bows out of the picture.

With the love affair and the racial angle settled, the film returns to the solving of the murder. This is accomplished at a doll house during Nisei Week Festival when Corbett and Shigeta finally track down the real killer.

**CREDITS:** Produced, directed and written by Samuel Fuller.

Adult.

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## DR. SPIKE SPIKES HEIMRICH THREATS

The trade press has been guilty of committing an extreme act of disservice to itself as well as the entire movie industry by providing a platform during these recent weeks for the utterances and implied threats of George Heimrich, West Coast representative of the Broadcasting and Film Commission of the National Council of Churches.

Emulating the tactics of the late junior Senator from Wisconsin, Heimrich waved his arms and held unseen documents aloft as he pronounced the movie industry guilty of over-stressing sex and violence. Along with the charges and an attack on the Code, came the implication of threats that a continuance of the situation would lead to a boycott of movie theatres by the Protestants as well as Protestant participation in efforts to seek Federal control and censorship of film content.

Fortunately, Heimrich's remarks were made as an individual, and were not representative of anyone or organization other than himself, but unfortunately, the trade press fell prey to the hit-and-run technique of Heimrich and far more space than warranted was devoted to the mouthings of an individual.

If there is a bright note in the picture, it must be credited in part to Eric Johnston, president of the Motion Picture Association, who acted with wisdom when he quickly sought a clarification of the official position of the Broadcasting and Film Commission.

The reply which was forthcoming from Dr. Robert W. Spike, vice chairman of the Broadcasting and Film Commission of the National Council of Churches of Christ in America, was a forthright, honest statement which will serve a two-fold purpose: (1) it will hopefully silence the carping of Heimrich, or at least put the remarks in their proper perspective and (2) provide thoughtful theatre operators with an intelligent, authoritative source and statement with which to resist the activities of local pressure groups. The text of Dr. Spike's reply to Eric Johnston follows:

"Recently the press has been reporting on the views of Mr. George Heimrich, west coast representative of the Broadcasting and Film Commission of the National Commission of Churches. He is reported to have said that the west coast committee members of this commission are greatly exercised by the breakdown of the production code as far as films are concerned and the increase in sex in Hollywood films. Furthermore, he went on to indicate that Protestant Church leaders are considering strong action against Hollywood because of this, even hinting at a possible boycott. As an officer of the Broadcasting and Film Commission, I wish to state that at no time has this Commission considered the views of Mr. Heimrich; and he in no way speaks for the members of this Commission. For the past year and a half there has been at work a distinguished survey committee which is studying the role of religion in radio, television and films. The purview of this committee includes a depth study of the relationship between Christian faith and these mass media of communication and entertainment. No report has yet been issued from this committee because its work is not finished. In any hand, such an offhand and blank condemnation of the film industry as the one offered by Mr. Heimrich is very far removed from the present thinking of this Commission.

"Boycott and censorship are most reprehensible to traditional Protestant thinking. I very much regret the veiled threat that seemed to be caught up in Mr. Heimrich's remarks, and wish to disassociate myself completely from such a threat.

"This charge seems to be ill timed and inappropriate. As every movie goer will tell you, the fact is that the film industry has recently begun to show increased maturity and artistic sensitivity in what it is producing. As television has replaced films as the mass taste revealer, films have increasingly reflected the subtleties and the depth of true art. This is not true of all productions, of course, but the Church should be grateful for this new fact and not simply castigate the entire industry.

"Also mentioned in some of the releases is Mr. Heimrich's horror over the possible filming of 'Elmer Gantry.' There is no need for Protestants to be defensive about 'Elmer Gantry.' I am sure our ministry has enough validity and integrity to withstand this classic caricature. Indeed it might be very good for us, in a time that oversentimentalizes the minister, to have such a caricature shown.

"There are those in the Protestant group, and I number myself among them, who have real question as to the validity of the production code as far as taste and morals are concerned. When certain words are picked out as taboo and the whole contextual and situational meanings often ignored, one wonders what advantage to the religious point of view occurs from such wooden handling of a production code. It is possible to be thoroughly repulsed by the portrayal of sex and violence of the 'Ten Commandments,' but because it has the stamp of a religious theme, no one would dare question it. The sensitive handling of sexual transgression, on the other hand, in the contemporary film, even though it might be done with the greatest amount of compassion and sense of tragedy, often comes in for reproach."

## FOR MIAMI BEACH CONVENTION ALLIED PLANS CONSULTATION CLINIC

Exhibitors who have been reluctant to make final plans for attending the Allied States Miami Beach Convention on December 7, 8 and 9, might do well to reconsider their reluctance now that announcement has been made that a private consultation clinic for harassed exhibitors will be a feature of the convention.

The consultation service will be in charge of a special panel consisting of a small select group of exhibitor leaders experienced in dealing with matters concerning film buying, print availability and unfair trade practices.

The panel will be assembled in a private consultation room for two hours daily to hear each individual exhibitor's problems. The private consultations will be held in the strictest of confidence between the panel and the exhibitor and, at the conclusion of each conference, the panel will attempt to offer a plan as to what steps should be taken to solve the exhibitor's problem.

Properly used, the clinic will likely prove to be worth far more than the cash outlay required to attend the convention.



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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, SEPTEMBER 19, 1959

No. 38

## CINCINNATI — THE GATHERING STORM

Cincinnati — In an unprecedented and tempest-tossed session, the combined Allied units of West Virginia, Indiana and Kentucky heard keynote speaker, Benjamin Berger, fiery Minneapolis exhibitor leader, emerge from a three-year period of inactivity to call for an "industry-wide, all-inclusive method of arbitration where exhibitors and distributors can meet on equal footing," and failing that, "legislation designed to classify the film industry as a public utility."

In addition to Berger, the Allied Ohio Valley Indoor-Outdoor Theatres Convention heard United States Senator Jennings Randolph, (D., W. Va.) pledge his support to a program that will encompass legislative investigation of the film industry by the Subcommittee on Antitrust and Monopoly of the Senate Committee on the Judiciary, as well as further investigation by the Senate Select Committee on Small Business and Abram F. Myers, general counsel and board chairman of National Allied, express his disbelief that exhibitor relief would be forthcoming from the American Congress of Exhibitors and raise the question of a possible link between the activities of ACE and the slowdown on the White Paper campaign.

The assemblage also listened as James H. Nicholson, president of American International Productions, pleaded for a "one year truce in the cold war between exhibitor and distributor," and Jack Kirsch, of the Allied unit of Illinois, as he suggested moderation and modification of the exhibitor's attitude toward distributors.

At the conclusion of the meeting, which was organized by Rube Shor, head of the West Virginia unit, the members voted three resolutions, all of which fall in the middle ground between the extreme attitudes that seemed to be the sentiment of the exhibitors at the outset of the convention and the moderation urged upon them by Kirsch.

The following is the complete text of the resolutions:

(1) Whereas there is a growing feeling of displeasure with the lack of constructive activity and results from the American Congress of Exhibitors; Be it resolved that the Allied units of West Virginia, Indiana and Kentucky represented at this meeting will cooperate with ACE and hope for more results within the next three months.

And be it further resolved that should no improvement in the conditions of ACE be forthcoming, the three units abovementioned will instruct their delegates to the next annual meeting of National Allied to request that National Allied withdraw its support from ACE.

(2) Whereas there seems to be a current of opinion that the Allied White Paper Campaign is being slowed down or delayed with the idea that other channels will accomplish the White Paper's objectives: and whereas this opinion is based on no fact or action by Allied; Be it resolved that the Allied units represented at this meeting (West Virginia, Indiana, Kentucky) go on record that they are behind the White Paper campaign 100% and will continue to pursue its campaign full steam ahead.

(3) Be it resolved that the Allied units of West Virginia, Kentucky and Indiana will instruct their members to use the Conciliation Plan originated in November, 1957 with renewed interest in the hope that some relief of exhibitor problems may be obtained.

And be it further resolved that exhibitors employing conciliation be requested to report to their Allied unit the occasion for conciliation, the matter under discussion, and the result of these meetings.

Sen. Randolph, speaking at luncheon on the second day of the convention, discussed the "disparity between the attendance figures and the economic wellbeing of the different classes of theatres," and cited that "established availabilities have been disregarded by the film companies, and pictures are now withheld from the subsequent run and small-town theatres for unreasonable periods of time.

"The purpose," Randolph declared, "in interposing long waiting periods between the big first runs and other showings quite evidently is to force as many people as possible to patronize the higher-priced theatres.

"Now if the issues were solely the question of interpreting these actions in the light of the Sherman Law," Randolph continued, "I would leave the problem to people of established legal competence. But," he asserted, "this issue has already been decided, that the major film companies are subject to a decree of the Federal Court in New York, entered in a case brought against them by the United States under the Sherman Act, and that the decree requires them to offer their pictures for license 'theatre by theatre, solely upon the merits and without discrimination.'

"I wonder," Randolph questioned, "how such discrimination can be practiced without the danger of incurring a contempt citation? The answer would seem to be that the victims of the alleged discrimination cannot apply to the courts for interpretation or enforcement of the decree because the right to do so is restricted by the Attorney General."

Randolph further cited another reason for withholding pictures from the subsequent run and small town theatres when he declared,

"Apparently they are often unwilling to increase their admission prices to a level satisfactory to the film companies. When the latter demands as film rental a percentage of the gross receipts of the theatre, it would seem that they have a selfish interest in the admission prices charged — though under the court decree the film companies are enjoined against such practices as 'granting any license in which minimum prices for admission to a theatre are fixed by parties, either in writing, or through a committee, or through arbitration . . . or in any manner or by any means.'

"The language of the decree," declared the Senator, "seems clear enough to the mind of a layman. And if, the film companies are licensing their films in such a way as to cause theatres not only to increase their admission prices, but to raise them to uniform levels, thereby eliminating competition between otherwise competing theatres, then it seems to me that their conduct clearly comes within the language of the decree."

The Senator concluded his speech by reviewing the background of the committees responsible for the policing of the movie industry and stating,

"If the Department of Justice has been derelict in enforcing the court decree, it would be my suggestion that you not only redouble your efforts to bring this situation to the attention of the Justice Department but, also, that you

(Continued on back page)

**"Third Man on the Mountain" with  
Michael Rennie, Janet Munro  
and James MacArthur**

(Buena Vista, November; 107 minutes)

— TECHNICOLOR —

Set against the majestic backdrop of the awesome Alps, this Walt Disney entry is an entertaining romantic adventure drama about the attempt of a youth to scale the unconquered peak which claimed the life of his father.

As is the case with most Disney productions, meticulous attention has been paid to production values, and the film is overloading with cloying sentiment. However, it is difficult to present a logical argument against a successful formula, and there seems to be no reason why this film should deviate businesswise from the recent Disney pattern.

The film will have strong appeal for the youngsters and the family trade although judicious editing could have made this a stronger and shorter film which would have had appeal for the class audience as well.

Cast is not long on marquee power, but Janet Munro and James MacArthur provide spirited performances while Michael Rennie is effective as a mountain climber.

Screenplay is by Eleanore Griffin from the novel, "Banner in the Sky," by James Ramsey Ullman and is well constructed as it pits man and boy against the monumental scope of the Alps. Direction by Ken Annakin is precise and excels in the mountain climbing episodes:—

James MacArthur, son of a world-famous mountain-climber, is forbidden to climb mountains and is forced to work in the kitchen of the inn of the town of Kurtal. The youngster rebels against the restriction, and abetted by Janet Munro, daughter of the innkeeper, manages to make frequent trips up the mountainside as an apprentice climber.

On one of these excursions he hears the shouting of Michael Rennie, a world-renowned amateur climber, and rescues him from a dangerous crevasse.

Rennie then approaches MacArthur's uncle and mother for permission to allow the youngster to accompany him on his next mountain climbing trek and, after much effort, wins their grudging approval.

But the youngster fails his assignment when, in an attempt to prove his prowess, he endangers the lives of the others in his party as they are required to rescue him.

The uncle grounds him and forbids any further mountain climbing activities. However the lad remains undaunted and when Rennie attempts to scale the Citadel, the peak that claimed the life of MacArthur's father, the youngster sneaks off to join the adventure.

The townspeople are aghast when they learn that Rennie has hired a guide from a rival town to lead the expedition, and further shocked when they learn that young MacArthur is among the group climbing the dreaded peak.

Thus goaded into action, MacArthur's uncle leads an expedition to the mountain camp and demands the return of MacArthur. But the lad refuses and eventually wins the right to continue the climb.

Only four remain for the final stage of the climb and when the guide from the rival town attempts to scale the summit alone, MacArthur takes out after him in an attempt to retain the honor for his town.

But the rival guide falls and is injured and MacArthur effacingly rescues him and brings him to safety, thus losing the opportunity to become the first to climb the mountain. However, Rennie and MacArthur's uncle manage to make the climb and bring with them the sweater of MacArthur's father, thereby allowing the youngster to share in the glory of being the third man on the mountain.

Film closes with a jubilant celebration in the town square culminating in a proposal of marriage from MacArthur to Munro.

CREDITS: Produced by William H. Anderson. Directed by Ken Annakin. Screenplay by Eleanore Griffin. Family.

**"Web of Evidence" with Van Johnson,  
Vera Miles and Emlyn Williams**

(Allied Artists, September; 87 minutes)

British-made, and based on the A. J. Cronin novel, "Beyond This Place," this Allied Artists whodunit has adequate marquee value but little else to recommend it. More sensitive handling might have made the film into a suitable entry for art houses and less sensitive handling might have been able to fashion a strong action-saga out of the material, but what emerges from this version is a routine melodrama suitable for the program market.

Van Johnson registers adequately as the young man who sets out to clear the name of his convicted father after an imprisonment of twenty years and Vera Miles is attractive in the underdeveloped role of his love interest. Emlyn Williams is smoothly sinister as the villain and Bernard Lee is effective as the convicted man. The remainder of the characterizations are overdrawn British stereotypes.

Jack Cardiff's direction of the Ken Taylor screenplay adds little to the film and makes no attempt to overcome the script deficiencies. Best item on the technical side is the offbeat camerawork of Wilkie Cooper:—

After a girl is murdered in Liverpool, Bernard Lee is arrested, tried, convicted and sentenced to death. But the intervention of Emlyn Williams, smooth-talking shipping magnate, prevents the execution and results in a commutation of the death sentence to life imprisonment.

Story then bridges twenty years to the arrival of Lee's son, Van Johnson, in Liverpool. Unaware of the cloud hanging over his father, Johnson attempts to learn about him and is stunned when he discovers, with the assistance of librarian Vera Miles, the truth about his father.

Something in the reports convinces Johnson that his father was innocent, and with the help of Miles he attempts to right the twenty-year-old wrong.

His first lead, a former detective, is about to reveal the secret when he is killed in an auto accident. Johnson then appeals to the attorney who prosecuted the case for the Crown. But for reasons of his own, mostly political, the former attorney refuses to offer any assistance and instead contacts the police to prevent any further prying into the affair by Johnson.

Johnson almost uncovers the clue that will lead to a reprieve for his father, but he bungles the attempt and winds up on the wrong side of the law in the process.

At this point Miles volunteers the assistance of a



newspaper reporter who brings pressure to bear through his editorial columns and eventually results in the release of Lee from prison.

After his release, Johnson is aghast at the ravages that twenty years imprisonment have wreaked on his father and sets out to find the real killer once more.

He is successful this time, and learns that Emlyn Williams, his supposed benefactor, is the real killer. He goes to Williams with the story but upon arrival learns that Williams has committed suicide.

Film ends with Johnson uniting with Miles, and Lee setting about to take his place in society.

CREDITS: Produced by Maxwell Setton and John R. Sloan. Directed by Jack Cardiff.  
Adult.

### MYERS ON ACE — A DISSECTION

The ever widening rift between The American Congress of Exhibitors and Allied was explored during this past week in a speech by Abram F. Myers. The text of that speech is herewith presented, without comment, in order that exhibitors and distributors alike might have the opportunity to study the remarks without bias and prepare themselves for the inevitable and final split which will occur should the two divergent parties continue their present courses of action.

Mr. Myers remarks follow:

"The topic assigned me is, 'The White Paper and ACE—Can They Be Reconciled?' It is a touchy subject, yet it is of such extreme importance that it cannot be ignored. At the outset, let me repeat what we all know—that Allied has always stood for cooperation with other industry elements in matters of common interest. Not to have cooperated in such matters would have been stupid beyond words. But in all such efforts, especially those which involved the creation of new organizations as instruments of cooperation, Allied's representatives have had to exercise extreme caution lest Allied be swallowed up in the project and its identity lost.

"Now the concern on the part of Allied's leaders was not because they were afraid of bugaboos. The type of leadership Allied has been able to muster through the years never lacked for courage. It was because most such cooperative movements coincided in point of time with Allied projects and policies which were distasteful to other industry elements. Some of the movements were initiated when Allied was pressing for passage of the Neely Bill to end compulsory block-booking. Some came simultaneously with Allied's efforts to secure remedial action through the Department of Justice. The partially successful efforts of the film companies to influence the Senate Small Business Committee by a pretense of willingness to arbitrate issues of paramount concern to exhibitors, such as 'waiting time,' must still be green in your memories.

"Looking back over the record for the past 30 years, which spans my connection with Allied, I do not see how any fair minded observer can escape thinking that there was a deliberate purpose to eliminate Allied from the industry or render it impotent to carry on its program for independent exhibitors.

"For present purposes we will merely point to the sorrowful records, as I did not come here to rake dead ashes. Our concern now is with the latest experiment in casting the divergent elements of the industry into a harmonious whole. The American Congress of Ex-

hibitors (ACE) is still with us. Its potentials for good or evil have not been fully disclosed. It is timely and proper, therefore, for independent exhibitors to scrutinize it carefully and decide for themselves whether it is all that it purports to be, or whether it is a mere stalking horse for those elements who are gunning for Allied and its White Paper Campaign.

"There is a considerable body of exhibitor opinion that holds that the exhibitors' chances to gain through ACE depend upon the bargaining power of their representatives based upon the continued prosecution of the White Paper Campaign. It is their contention that to gain anything substantial the exhibitors must lead from strength. It will pay to examine briefly the aspects of the ACE movements which tend to support this point of view.

"This much is certain: Spokesmen for the film companies and the divorced circuits have taken no pains to conceal their opposition to the White Paper project. Mr. Si Fabian, Chairman of ACE, laid into this project in a specially prepared keynote speech at a regional TOA convention prior to the formation of ACE. And a notable example was Mr. Spyros Skouras' bitter references to it at Allied's Chicago Convention last year. Since the White Paper is aimed at the special indulgences granted by the Department of Justice to the film companies and divorced circuits under the Paramount decrees, their opposition is understandable and could have been foreseen.

"Whether there would have been an ACE if the White Paper Campaign had not been launched is a tantalizing question on which to speculate.

"Another circumstance which discerning exhibitors are taking into account in assaying ACE is the fact that while it attained its present state of organization promptly after Mr. Skouras' November 1958 meeting, it was not until May 1959 that anything resembling a summit meeting was held, and it was declared by the participants to be merely exploratory. A second meeting was not held until after another three months had elapsed. At this session, according to the joint statement issued by Si Fabian and Eric Johnston, ACE stressed the importance of saving 'the small theatre in distress.' ACE further pointed out to the distributors, the statement continued, 'that the original (sic) system of conciliation can be the most effective means of solving the problem.' You will note that it was ACE, not the distributors, that proposed conciliation as a life saver for distressed exhibitors.

"Thus the mountain labored and while it is too early to characterize its sole offspring as a mouse, it is noteworthy that no action whatever was taken until Congress had entered the homestretch of its current session. It is possible that there was an earnest desire on the part of all concerned to bring to pass the alluring prospects held out by Mr. Skouras in inviting Allied leaders to his November 14 meeting and that the nine months' delay that ensued was unavoidable. That is a question on which opinions now differ, everybody being entitled to his own and to the right to express it.

"If the purpose in initiating ACE, with all the inducements held out by Mr. Skouras, was to sidetrack or discourage the White Paper Campaign, it must be conceded, in candor, that it was partially successful.

"It was effective in two ways. First, there were some in Allied who felt that, having become a part

(Continued on back page)

## MYERS ON ACE — A DISSECTION

*(Continued from inside pages)*

of ACE, Allied should put its full trust in the movement and suspend other, more aggressive, activities. Second, representatives of the film companies and possibly the national circuits, were not slow in representing to members of the Senate that a movement was on foot, through ACE, to remedy exhibitor complaints and that action by Congress or the Department of Justice was not necessary or desirable.

"Through the efforts of those who are wholeheartedly supporting the White Paper Campaign these roadblocks have been largely overcome. Despite the premature notice of its demise in certain trade papers, the campaign is still very much alive. Unless ACE in the next few months can provide something more substantial in the way of justice and fair dealing for exhibitors, unless it can come much closer to satisfying the complaints cited in the White Paper, the chances of favorable action at the next session of Congress, beginning in January, are very bright."

"I cannot for the life of me see why an exhibitor cannot consistently and in good faith pursue whatever benefits conciliation may afford him and at the same time support the White Paper Campaign.

"The White Paper is not concerned with gratuities to be handed out by distributors on pleas of distress. It seeks to induce or require the Department of Justice to enforce the law against burdensome and oppressive trade practices and sales policies as construed and applied by the courts. The legal rights emanating from the decrees are for the protection of all independent exhibitors. Once vindicated they will inure to the benefit of all exhibitors and can be exercised without pleading with or saying 'by your leave' to the film companies. I might borrow a currently popular expression and say that the dignity of man is involved as well as equality of justice.

"The only purpose of conciliation is to afford an exhibitor the opportunity to appeal to the film executives in hopes that they will voluntarily make some concession to him to alleviate his condition. The conciliation plan was adopted by the distributors themselves two years ago when they were seeking a way out of the jam in which they had been put by the Senate Small Business Committee's recommendation that the unreasonable waiting time foisted on independent exhibitors be made subject to arbitration.

"Conciliation now has been in effect since November 1, 1957. Prior to its effective date Allied issued a pamphlet containing the plan along with instructions for its use. This was distributed among the members in hopes that the plan would be of some help to someone. Members were urged to make use of it so that a test of the sincerity of the film companies in adopting it could be had. So far as I am personally aware, very few members availed themselves of the privilege and in not a single instance was conciliation of the slightest benefit to the exhibitor invoking it.

"Exhibitors explained their lack of interest on the ground that it merely meant going back to plead with a branch manager who had already turned them down.

"Allied has again urged that all members qualifying under the Fabian-Johnston statement promptly invoke conciliation so that it can be thoroughly tested in the next three months. I hope that all attending this con-

vention will see the wisdom of doing this. If conciliation proves a boon to needy exhibitors, we will rejoice. If it is merely designed to get the film companies out of hot water in Washington, that fact should be determined and made ready for use come next January."

"The principal reforms sought to be accomplished by the White Paper were included in what was understood to be the agreed agenda of ACE for a summit meeting. But in view of ACE's slow motion and its meager accomplishments up to the present time, it calls for bold thinking and a lively imagination to suppose that it will ever produce results comparable to the objectives of the White Paper.

"It would, therefore, seem the height of folly to abandon the White Paper Campaign and to confide to ACE, and it alone, all the rights, needs and hopes of the independent exhibitors of the United States, especially the subsequent-run and small town exhibitors.

"And the exhibitor representatives in ACE, if they are sincere (and until the contrary is clearly proven we will assume they are), should welcome the strength which they as bargainers will derive from the continuation of the effort.

"I have already used the hackneyed phrase about 'leading from strength.' It remained for President Eisenhower to state this principle in unforgettable words, 'Strength can cooperate; weakness can only beg.'"

## CINCINNATI — THE GATHERING STORM

*(Continued from front page)*

enlist allies in your activities looking toward bringing your problems to the attention of the Subcommittee on Antitrust and Monopoly. I would be privileged to assist in every proper manner."

After the Senator's speech the assembled members heard an address by Abram Myers, excerpts of which appear elsewhere in this issue.

James Nicholson, representing the distributor side of the argument, declared:

"In our industry, each side has gone too long in the expectation of being gypped by the other. Such distrust has created a state of war. Such attitudes are senseless, inefficient and expensive to both combatants. I'd like to propose a one year truce predicated on the simple device of putting the cards on the table.

"Reason," concluded Nicholson, "will make better deals than ultimatums."

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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, SEPTEMBER 26, 1959

No. 39

## THE OTHER SIDE OF THE COIN

Further fuel to the impending fire that threatens to disrupt National Allied was added this week by Edward Lider, treasurer of National Allied and president of the Independent Exhibitors of New England, when he offered public disagreement with the views expressed by Abram F. Myers at the recent Cincinnati convention.

Unlike Mr. Myers, Mr. Lider feels that the American Congress of Exhibitors will eventually provide the necessary answers to the woes of the industry and that the White Paper campaign would best be shelved at this point.

Essentially we are in agreement with Mr. Lider on the subject of ACE, but we part from him when he suggests a cessation of the White Paper campaign. Whether or not the full objectives of the White Paper ever come into being, many of the objectives will be reached if the campaign is pursued because the pressure of the campaign itself will eventually force distributors to realize that the industry cannot continue in its present practices and still remain healthy.

As was with the case with Mr. Myers, we are presenting the text of Mr. Lider's statement to the members of his organization in order that exhibitors and distributors will have the opportunity to fully comprehend the intent and meaning of the statement. Mr. Lider's message follows:

"Those in Allied who say Conciliation is not new and is a mere bone being tossed to exhibitors may be right. Those same who say that ACE is a deliberately conceived roadblock to the White Paper campaign may be right, as they may be right who say that progress by ACE towards any substantial achievement is too slow. They may also be right when they say ACE and TOA are of the same policy-mind, as right as who see in an all inclusive arbitration system the only real important goal for ACE to seek in order to help the small exhibitor.

"These opinions and statements as appearing in the trade papers will not doubt spur on the efforts of ACE to produce a program with teeth in it so as to enable the small exhibitor to live and live better, and to help solve producers' and distributors' problems; and Allied's pursuance of the goals of the White Paper can also spur on these efforts. After all, the White Paper seeks an enforcement or clarification of the law of the land as it pertains to the industry. Who can object to such an aim?

"Yet I think, as a businessman, I would rather achieve industry peace and prosperity on a fair and equitable basis by a series of conferences between representatives of all segments of our industry and all trade organizations. It must be admitted that the meetings these past few month of film company presidents or top executives, Eric Johnston and ACE people were unique in the history of our business.

No other such meetings have ever been held, though sought many times. These summit meetings must be continued and repeated as often and as long as possible. For, from such negotiations and exchange of views, opinions and programs, may come progress toward a better self-regulated and prosperous industry. The Conciliation Plan as urged by ACE is only a beginning — the first step after a couple of short meetings. Efforts toward other stated objectives have not ceased and must not cease, and I join with others in urging Fabian, Kerasotes, Adams and Schwartz, and their alternates, to redouble their efforts. Who is the one to say that three months is enough time to overcome forty years of suspicion and distrust? Who can put a time limit on these negotiations and discussions?

"It is almost trite to say that the United Nations often finds itself as a debating society while men are killing themselves in some far corner of the globe. Yet who would want to see this noble organization dissolved — for as long as men are talking together, they may hit upon a peaceful course of action. It is possible for ACE to continue for a year or more, before an arbitration system or some other solution is developed. Why not continue the meetings — it may prove to be faster and more beneficial in the long run in building up our box office receipts than the two year old White Paper.

The problems of high costs of production and distribution, high salaries for actors, harsh trade practices, research, lack of new stars, lack of product and prints, and delayed availabilities are on the agenda of ACE. Frankly, I want to go on record that I am skeptical about the prospects of ACE and the distributors coming up with a magic formula. I am just as skeptical about the White Paper campaign results.

"But even if these are the futile hopes of men, they are the only ones we have at present, so we had better try to keep them alive."

## WHO'S ON BASE?

On September 18th, *The Film Daily*, a forty-one year old trade paper, zealous of its reputation as an efficient, unbiased newspaper, carried a story, bearing on the banner headline, "MYERS SEEN OFF BASE ON ACE." The article, which alleged to be news and was not written by the sports editor, went on to state, "The consensus in exhibition circles here yesterday was that Abram F. Myers was way off base in casting doubt upon the American Congress of Exhibitors as an instrument for aiding independent theatre men and in voicing suspicion that the organization was conceived in a calculated attempt to put the kibosh on National Allied's White Paper campaign."

(continued on back page)

**"They Came to Cordura" with Gary Cooper, Rita Hayworth, Van Heflin and Tab Hunter**  
(Columbia, October; 123 minutes)

—CINEMASCOPE, EASTMAN COLOR—

Considering the size of the project, and the scope of the subject matter, producer William Goetz and director Robert Rossen have fashioned a strangely passive film. Concentrating on the psychological aspects of war, and seeking an answer to the twin questions, "What is courage?" and "What is cowardice?," the film opens brilliantly with a stirring cavalry charge by the U.S. Army against the forces of Pancho Villa but then fails to fulfill this early promise as it tediously follows the fortunes of Gary Cooper in his search for the answers to abovementioned questions.

Despite the deficiencies of the film as entertainment, business should be quite good initially because of solid marquee power and the strength of the well-conceived and well-executed promotion and exploitation campaign by Columbia:—

Gary Cooper, a career army man, is stained with the curse of cowardice, because during his first battle he ran and took refuge in a culvert. But because his father was a distinguished military figure, the incident was glossed over, and instead of court martial, Cooper is assigned the degrading task of Awards Officer. His assignment is to observe battles, write up citations, and virtually serve as nursemaid to the heroes.

The first opportunity for Cooper to function in his new capacity is provided when Robert Keith orders a full-scale cavalry charge against a ranch house where several hundred Villistas have encamped themselves.

The battle is ill-conceived by Keith, but because of the heroism of five men, the tide of the battle is changed and the army emerges victorious. When Keith suggests to Cooper that he be cited for an award, Cooper refuses, and, in a fit of pique, is ordered by Keith to personally escort the group to Cordura. In addition, he is also given charge of Rita Hayworth, mistress of the hacienda where the battle occurred. Keith has ordered her placed under arrest for offering aid and comfort to the enemy, despite the fact she did so on Mexican soil and was, therefore, beyond military or civil jurisdiction.

Cooper, Hayworth and the heroes, Richard Conte, Van Heflin, Tab Hunter, Dick York and Michael Callan, set out for Cordura and trouble overtakes them almost immediately as a group of Villistas attack and make off with their horses.

Thereafter, the trek across the steaming desert becomes a torturous nightmare. One by one, Cooper questions the men to learn the reasons for their heroism and painfully, he becomes disillusioned as they reveal their reasons. Richard Conte relates that he did it out of hate for the Colonel, Van Heflin because he had a pathological hatred of "greasers," Tab Hunter to save his own skin, Dick York because of an accident of circumstance and Michael Callan because of religious fanaticism.

Cooper is further shocked to learn that the majority of the men not only possessed questionable motives, but also that they are unwilling to accept the medal.

When the heat of the desert and the strain of the march to Cordura begins to take its toll, Cooper and Hayworth, the "coward" and the "traitor," are the only ones capable of withstanding the onslaught.

Heflin and Conte attempt to rape Hayworth but Cooper appears in time to prevent the action. As a result of this, Heflin vows to kill Cooper before the end of the trek.

In addition to this debt, Hayworth has other reasons to change her original, unflattering estimate of Cooper, as he alone proves capable of heroism. She gets an opportunity to repay him when Cooper, overtaken by exhaustion, falls asleep. Knowing that Heflin will kill him, she diverts Heflin's attention by offering her body to him. The plan works.

Gradually the troupe makes its way to a railroad line and here they ease the burden slightly by using a handcar to transport the wounded man. But Cooper is required to do the bulk of the work and finally, overcome by complete exhaustion, he collapses and is dragged several hundred excruciatingly painful yards by the hand car. He is just about to be killed by the men, when one of the troopers climbs a knoll and spies Cordura. Cooper staggers to his feet, and with the aid of Hayworth, leads the ragged band to Cordura.

CREDITS: Produced by William Goetz. Directed by Robert Rossen. Screenplay by Ivan Moffat and Robert Rossen from the novel by Glendon Swarthout. General.

**"Inside the Mafia" with Cameron Mitchell**  
(United Artists, September; 72 minutes)

"Inside the Mafia" is an ordinary program melodrama. The writing, production and direction are strictly run-of-the-mill, but it does have some exploitation value because the events depicted are thinly veiled reproductions of recent gangland headline happenings such as the barbershop killing of Albert Anastasia and the Mafia congress at Appalachin, New York. However, the timeliness of the story doesn't overcome the routine handling. This is purely program material that is forgotten the minute it ends:—

Ted de Corsia, a Mafia bigwig, is shot while in a barbershop in New York. The event denotes another twist in the fight for control of the Mafia because de Corsia had been the leader of an insurgent group.

However, the killers bungle the job because de Corsia lives. He is spirited away to a hiding place where he attempts to recover. His chief assistant, Cameron Mitchell, convinces him that he has a plan whereby they can still gain control of the Mafia.

It seems that Grant Richards, head of the Mafia and deported ten years previous, is on his way to the country to reorganize the gang at a meeting in Apple Lake, New York. Mitchell's plan is to gun the boss down as he steps off the plane and gain control of the organization in this fashion.

With the assistance of Robert Strauss the airport is commandeered and the killers terrorize the family in possession of the airport while they wait. But the plan goes awry when de Corsia dies and Mitchell proves incapable of assuming leadership himself.

Instead Mitchell makes a deal with the Big Boss, but at the last moment the gangland leader reneges and Mitchell and all the insurgents are wiped out. In the interim the terrorized family turns the tables on the gangster assigned to them and the state cops move in on the gangster's meeting place.

CREDITS: Produced by Robert E. Kent. Directed by Edward L. Cahn. Adult.



**"The Man Who Understood Women"**  
**with Henry Fonda, Leslie Caron**  
 (20th Century-Fox, October; 105 minutes)  
 —CINEMASCOPE, DELUXE COLOR—

Producer-director-scenarist Nunnally Johnson has concocted an off-beat, serio-comic romantic drama as his latest offering for 20th. With Henry Fonda and Leslie Caron, fresh from her "Gigi" triumph, in the leading roles, this film is brightly daubed in DeLuxe Color on a CinemaScope canvas and represents sparkling, if somewhat uneven entertainment.

For the first forty minutes or so of "Man," Johnson's wit and brilliance bubbles forth in a merry spoof of Hollywood's manners, morals and behind-closed-doors habits. From there on in, however, the going gets a trifle sticky with the proceedings alternating between farce, tragedy and satire.

With Fonda and Caron for marquee power, "The Man Who Understood Women," might display some surprising foot at the box office although sophisticated satire has never been a genuine attraction in the hinterlands. However, it represents one of Hollywood's top craftsmen at his almost-best in as unconventional a motion picture as this department has seen in a long, long time and for these reasons might fare better than expectations:—

Henry Fonda, a producer whose pictures have been failing, is intrigued by the actress, Leslie Caron, when he witnesses her screen test. He tricks producer Conrad Nagel into giving her a job. Her rise to fame is meteoric, and with it she falls in love with Fonda. He isn't the marrying kind, but when she promises to forego her career, Fonda relents. As a portent of things to come for Caron—there's a third person on the honeymoon, Fonda's aide, Myron McCormick, and Caron gets a bitter taste of life with Fonda when she witnesses him making a deal for another picture on their wedding night.

In hopes of bringing romance to their marriage, Fonda and Caron go to Nice for the carnival, again with the ever-present McCormick. But on the train from Paris to Nice, handsome Army officer Cesare Danova takes one look at Caron and decides to cut in. Caron is receptive and after Fonda displays his usual attitude at the Carnival, she, inspired by wine, several violins and the urging of Danova, runs off for a romantic idyll with the handsome Army officer. Fonda soon learns of the betrayal and engages Hank Henry to keep an eye on the lovers and Henry takes along an aging, idealistic friend, Edwin Jerome.

Caron calls Fonda to tell him she will never return. In a drunken stupor over this news, Fonda orders Henry to eliminate Danova. The gangster, to the regret of Jerome, sets out to do the lovers in. When Fonda awakens, he realizes what he has done and rushes to prevent the murder. But Jerome beats him to it, killing the gangster to save the lovers. Fonda, in the ensuing haste, slips and falls, gravely injuring himself. Danova and Caron part when the soldier tells the actress that she is really in love with Fonda. Caron and Fonda are reunited in the operating room with Fonda at last showing willingness to settle down.

CREDITS: Produced, directed and written by Nunnally Johnson.  
 Adult.

**"Yesterday's Enemy" with Stanley Baker,**  
**Guy Rolfe and Leo McKern**  
 (Columbia, November; 95 minutes)  
 —MEGASCOPE—

No holds are barred in this ruggedly uncompromising war film about British troops in Burma in 1942. The rules of war and human behavior are tossed to the winds as the savage law of survival takes precedence for an embattled group of British soldiers cut off from their main body of troops and struggling to make their way to safety.

While the cast is comprised of relative unknowns to the American market, the acting, producing and directing is of the highest caliber, and the film commands the attention of the viewer until the power-packed climax.

Where war films of a better nature are acceptable this entry should provide strong service on the program level. The import can also be useful in regulation houses where the action can be stressed, or in the art and specialty spots where the unusual treatment of the subject matter and the appeal to the more discriminating moviegoer can be sold:—

A column of British soldiers becomes separated from the regiment as it retreats through the fetid, steaming swamps of the Burmese jungle. In active command of the strayed group is Stanley Baker, who is determined to arrange for safe passage for his men.

Complications are presented by the presence of the wounded, who are slowing the progress of the expedition, and the breakdown of the radio contact with HQ. In addition to the troops, two non-combatants are present, preacher Guy Rolfe, and war correspondent Leo McKern.

Eventually the group comes upon a Burmese village which looks safe until Japanese guns sound off, they are soon demolished. But Baker is puzzled by the presence of high-ranking Japanese officer among the dead and by an important looking map.

Baker soon discovers that one of the villagers is an informer. He captures the native and tortures him to make him reveal the meaning of the map and the high officer's presence. When the native refuses to talk, Baker orders two innocent villagers killed as an example of his intent to get the information.

The information that Baker has gleaned indicates an important Japanese offensive. At this point Baker decides that getting this information to HQ is of paramount importance. He orders the wounded to remain in the village while he and the able bodied push on with the information.

But this is balked when Japanese troops are sighted, Baker decides to remain to delay the enemy while he dispatches a patrol with the information. But the patrol is ambushed and wiped out.

Baker then orders an ambush against the Japanese, but the tables are turned and Baker and a few survivors are taken prisoner. This time the Japanese employ the same torture tactics as used by Baker, but he refuses to break. He finally attempts to broadcast the information but is killed in the attempt as the Japanese mount the offensive.

CREDITS: Produced by Michael Carreras. Directed by Val Gecst. Screenplay by Peter R. Newman. General.

**"Career" with Dean Martin,  
Anthony Franciosa, Shirley MacLaine  
and Carolyn Jones**

(Paramount, October; 105 minutes)

This Hal Wallis production about the attempts of an incurably stage-struck actor to claw his way to the top is a hard-hitting, sometimes powerful film. But the parts are better than the whole, and the overall result is disappointing.

James Lee fashioned the screenplay from his own off-Broadway hit, and on his shoulders must rest the failure of the movie to realize its potential. The basic problem lies with a pivotal scene in which Franciosa, the struggling actor, finally gives up his dream and turns to the profession of waiter. The viewer waits all film long for this scene, but the realization is muddy and completely without motivation.

Dean Martin turns in a fine performance as a stage director with a passion for success and the evils of it. Franciosa delivers a remarkably sensitive performance as the actor, while Carolyn Jones comes over beautifully as his agent-advisor-belated romance. Shirley MacLaine, of course, registers powerfully as a nymphomaniacal, dipsomaniacal daughter of successful producer, Robert Middleton. Newcomer Joan Blackman, displays an agreeable countenance in the pivotal role of Franciosa's first wife.

Direction by Joseph Anthony is powerful, although once in a while the pace gets in the way of the film:—

Franciosa dons his waiter's uniform and strides toward the restaurant and his station, but he pauses when he sees his first wife and her present husband sitting at one of his tables. The film flashes back to 1946 as he watches her.

Franciosa, just out of the army, kisses Joan Blackman goodbye and heads for New York to become an actor. Six months and no job later, Franciosa meets Dean Martin, a penniless off-Broadway producer, who offers him a job at nothing per week.

After six more months of this, Miss Blackman arrives, and the pair decide to marry. Months go by, and when no job appears, Blackman gets anxious and starts to press her husband.

After an uncomfortable evening in which Shirley MacLaine displays all her psychotic tendencies, Blackman reveals that she is pregnant. Franciosa asks for another month in which to find a job and Blackman reluctantly agrees.

Near the end of the month, with the help of Carolyn Jones, he finds a job. But when he returns home he learns that his wife has lost the baby and is going home to Michigan. He pleads but to no avail.

Later, he takes a job in a road company and ends up in Hollywood where he meets Dean Martin, who has become a hotshot director. But Martin doesn't offer him a part and Franciosa walks away convinced that Martin is worthless as a man and friend.

At this juncture, Franciosa is also stunned when he is served with divorce papers. He returns to New York at the nadir of his career and meets Martin in the office of Carolyn Jones.

The pair repair to a restaurant where they discuss Martin's play and Franciosa hears Martin tell him to be more of an opportunist.

He soon gets an opportunity to use the advice when he meets MacLaine and marries her after a whirlwind courtship. The marriage isn't very happy, but he doesn't care, because he's too busy starring in a radio program produced by his father-in-law.

MacLaine then leaves him to spend three months in Hollywood. When she returns she asks for a divorce because she is with child by Dean Martin. Franciosa agrees to the divorce only after he extracts a contract to play the lead in Martin's play. But he never gets to play the role because Martin double-crosses him and uses a top Hollywood name instead.

To compound his troubles, he is recalled into the service and sent to Korea. Upon his return he learns that he has been blacklisted because of his early association with ex-commie Dean Martin.

Film then returns to the present where Franciosa finally musters the courage to face his ex-wife. After this things finally break for him as he successfully plays a leading role on Broadway.

CREDITS: Produced by Hal Wallis. Directed by Joseph Anthony. Screenplay by James Lee. Adult.

## WHO'S ON BASE?

(continued from front page)

The article further hastened to add that the exhibitor spokesman queried by the newspaper were reluctant to be quoted for publication.

Several points about the article troubled and puzzled us during this past week. Firstly, we were concerned with the use of the word "consensus." Upon seeking the exact definition, we learned that "consensus" means, "a collective *unanimous* opinion of a number of persons."

Anxious about this, we contacted *The Film Daily* and learned that thirty or more exhibitor leaders were allegedly questioned. Try as we may, we find it difficult to believe that thirty exhibitors could hold a unanimous opinion about a subject as controversial as the Myers speech, let alone anything. But perhaps this is a trifle, because there are other more important factors that disturb us about the article.

Not the least of these concerns is the use by *Film Daily* of the widely condemned and thoroughly reprehensible journalistic practice of such phrases as "consensus of opinion" and "reliable sources" and the like. They have no place in a news story, since the very definition of news as "that which has occurred" should preclude their use.

But, by the same token, they have a proper place in a column of editorial comment. However, the story carried in *Film Daily* was alleged to be a *news* story.

If, gentlemen of *The Film Daily*, you were at odds with the views expressed by Abram F. Myers, and well you have the right to be—the trade press, we have been told, is free, would it not have been a little more just and just a little more clean for you to have openly attacked the Myers' viewpoint in your editorial column rather than to mask your disagreement behind the cloak of the deliberately vague but pernicious phrase, "consensus in exhibitor circles?"

Lest you gain the impression that this attack is merely a guise to conceal our spite at your disagreement with the Myers' views on ACE, please let us hasten to add that we feel a refinement in the harsh attitude expressed by Mr. Myers would best serve the needs of the industry at this point. But Mr. Myers is a voluble and intelligent man, and fully capable of defending himself.

Our sole concern is that the industry be aware that by the use of innuendo and vague phrases you have maligned the views of a man while masquerading the attack as a news story.

The consensus here indicates that in attempting to pick Mr. Myers off base you committed a balk.



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Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, OCTOBER 3, 1959

No. 40

## WHO TOOK RICHMOND?

Richmond, Virginia, a city of more than a quarter of a million inhabitants and generally regarded as one of the prime market areas in the United States was showing the following attractions in its five downtown theatres as of September 26, 1959:

Theatre A - Now Showing: BRIDGE ON THE RIVER KWAI. Next Attraction: LOVE IS A MANY SPLENDORED THING. Theatre B - Now Showing: BEND IN THE RIVER & WORLD IN HIS ARMS. Theatre C - Now Showing: THE SCAPEGOAT. Next Attraction: STARS IN MY CROWN & WESTWARD THE WOMEN. Theatre D - Now Showing: THAT KIND OF WOMAN. Theatre E - Now showing: VERTIGO.

As impossible as it may seem, only two of the five first run theatres in Richmond are showing new films!

And this at a time when the motion picture industry is faced with its greatest challenge!

For several months business has been on the upswing in many of the theatres across the nation. This has in part been due to the increased number of major attractions available and in the main to the fact that television, still the motion picture industry's major competitor for the leisure time of Americans, offered its viewers a steady and unpalatable diet of reruns, retreads and featherwitted pap.

But now, when competition must be faced more realistically, at the time when the major networks are offering two and three "specials" per week at the mere cost to the viewer of turning on the set and enduring the commercial message, when the multitude of serial type programs are returning for the Autumn season with new episodes — the movie industry in the city of Richmond offers paying patrons the supreme insult of stale merchandise.

In every other form of business this method of pulling in one's horns to meet the onslaught of competition would result in bankruptcy and defeat. But in the movie industry it results in conciliation and further discussion.

There exists the remote possibility that the theatre operators of the city of Richmond are at fault. It is just possible that the better first run pictures are available and that they are not playing them for reasons of their own. But somehow we find it difficult to accept this point of view.

If pictures were available, there isn't a sane reason why the first run theatres of Richmond, with their national buying power, could not procure them.

But alas, the pictures just aren't available, despite the protestations of the disciples of orderly release.

Recently, we had the opportunity to discuss the problem of the shortage of product with a representative of one of the major distributors. His contention was that the company was grossing more money

with fewer films and there wasn't a reason in the world why they should increase their production schedule.

When, in rebuttal, we pointed out that the policy of limited production was causing extreme distress to theatres in smaller communities, such as Richmond, Virginia, we were treated to a lengthy sample of the Goldwyn philosophy of fewer theatres, etc.

While dutifully listening, we were reminded that the "survival of the fittest" theory was once spouted by a certain German paperhanger, so we closed the conversation before our temper flared.

We offer no quick and easy answer to the product shortage. We seriously doubt if there is one. The distributors and theatre owners are both in business to earn as much money as possible, and if a distributor can prove to his stockholders, by the magic of figures, that he can earn more money for them by producing less, who are we to question this?

The only possibilities remaining, aside from attempting to remind the producer of his responsibilities as a quondam partner of the exhibitor, is to recall Eric Johnston's delightful paean to the small theatre on the occasion of the resurrection of Conciliation (HARRISON'S REPORTS, August 29, 1959) and to point out the fact that the movie going habit starts in the small community theatre and that is far less difficult to start a habit than to break it. In addition, we must remind producers and distributors that by dismembering and alienating this vital segment of the audience potential they are creating erosion problems similar to those which plagued the unfortunate farmers of the Dust Bowl in the Thirties.

## THE "BABY" IS FORTY

On October 14, National Screen Service, the "prize baby" of the motion picture industry will celebrate its fortieth anniversary with a six-week, "Once-in-a-Lifetime Tribute to Trailers."

Our heartiest congratulations are extended to Herman Robbins, president and board chairman of NSS, and to his entire board of directors for the achievements and accomplishments during the past four decades.

In addition, we urge theatre owners everywhere to join in the celebration which will extend through Thanksgiving Day.

In some cities trailers will be saluted on the marquee as a star box office performer. In others, trailers will be received as if they were royalty — getting the red carpet treatment; and still another exhibitor has indicated he will have his trailers delivered to the box office in an armored truck — symbolizing the value of trailers to his box office.

Join the celebration and forward your ideas to NSS — we are certain they will be well-received and appreciated.

**"Odds Against Tomorrow"  
with Harry Belafonte, Robert Ryan  
and Shelley Winters**

(United Artists, October; 95 minutes)

Robert Wise, whose most recent effort was the memorable and highly popular, "I Want To Live," has delivered a similar success with this hard-hitting, frantic film about the social stresses that drive men to robbery and mayhem.

Starring Harry Belafonte and Robert Ryan, the Harbel Production owes much of its impact to the performances of this pair as well as the razor-sharp editing of Dede Allen, the intriguing, off-beat photography of Leo Kerz, the frenetic modern jazz score composed and performed by John Lewis, the probing screenplay by John O. Killens and Nelson Giddings and, above all else, the exciting directorial genius of Robert Wise.

Other important contributions are made by Ed Begley, who is magnificent as an ex-cop turned criminal, Shelley Winters, who is genuine and pathetic as Ryan's love, Gloria Graham as a sex-starved, slightly nutty housewife and Will Kuluva as a sinister loan shark.

The added value in the film is its intelligent handling of the racial prejudice topic. The treatment rises purely from the story and the characters involved and make its point without benefit of pompous preaching:—

Ed Begley, an ex-cop with a criminal record, contacts Robert Ryan, a dissolute Southerner who is furious at his inability to make a place for himself in life, and tells him of a plan to rob a bank in small town 100 miles away. At the first, Ryan is repelled, but the thought of the money overcomes his objections, and the pair travels to the town to view the proposed location. But when Ryan learns that the third, and key man, is to be a Negro, he balks and begs off.

Undaunted, Begley contacts Belafonte, a nightclub entertainer whom he knows to be in difficulties with a loan shark. Belafonte also rejects the suggestion, feeling that he can work the problem out through his own resources.

However, when the loan shark and his henchmen, prompted by Begley, visit Belafonte and demand payment the following morning, the noose of implication is drawn tighter around him. The loop is completed when Belafonte spies two thugs following his daughter. At this point he decides to throw in with Begley.

Meanwhile, Ryan, who is forced to undergo the degrading experience of living off Shelley Winters, becomes infuriated when she asks him to perform menial tasks and stalks out to a neighborhood bar where, in one of the best scenes of the film, he is challenged by a soldier and demolishes the youngster with a single punch.

When he returns to the apartment, disturbed and morose, his anxiety heightens when Winters tells him that she is going out that evening to have dinner with her employer. Finally frustrated that he cannot support the woman he loves, Ryan calls Begley and joins the robbery expedition.

Ryan and Belafonte, who have not previously met, meet in Begley's apartment and Ryan's hostility soon erupts. The two square off in verbal battle, but Begley soothes their ruffled feelings and outlines the project.

The crux of the plan revolves about the fact that the bank stays open late on Thursday night preparing payrolls and that a negro delivery boy always brings a carton of sandwiches and coffee to the side entrance.

On the night of the holdup, Begley trips the delivery boy, thus delaying him as he returns to refill the order, and Belafonte confronts the bank guard as the delivery boy. Once the door is opened, Ryan and Begley rush through, overpower the guard and proceed to collect the money.

The plan misfires when Ryan, because of his hate for the Negro, refuses to give the keys to the getaway car to Belafonte and instead insists that Begley fetch it.

Begley leaves the bank, but his presence is suspicious and a chance policeman spots him. When the policeman orders Begley to halt, he runs instead and the policeman starts to fire, wounding Begley.

Inside the bank, Ryan panics and trips the burglar alarm, and he and Belafonte leave hurriedly, only to see Begley commit suicide rather than face capture. This sight infuriates Belafonte, who blames Ryan for their troubles and he attacks Ryan while the police attack them, Ryan flees with Belafonte in close pursuit. Eventually the pair confront each other atop a gas tank complex. A stray bullet ignites the tanks and they are destroyed in the ensuing blast. When the two bodies are found, the police are unable to distinguish between them — both having been burned the same color.

CREDITS: Produced and directed by Robert Wise. General.

**"The Wonderful Country"  
with Robert Mitchum and Julie London  
—CINEMASCOPE, TECHNICOLOR—**

(United Artists, October; 96 minutes)

There is much about "The Wonderful Country" that is superb. The photography is masterful and the acting powerful. The script is interesting and the Alex North score exciting. But despite these successful ingredients, the feeling persists here that the film will have tough sledding in the general marketplace because it is a brooding Western that suffers from an inclusion of too many plot complications.

Robert Mitchum turns in one of the best performances of his career as the gunman-hero of the film and Julie London registers agreeably as the love interest. Gary Merrill, Pedro Armendariz and Charles McGraw deliver worthwhile performances in supporting roles and the direction by Robert Parrish is succinct:—

Robert Mitchum, chief pistolero for the Mexican politician, Pedro Armendariz, crosses the Rio Grande to Puerto, Texas, with an oxcart load of pesos to buy contraband arms and ammunition. He does so fully realizing that he may be heading to certain death because as a youth he had killed the man who had murdered his father.

While riding down the main street of Puerto, his horse rears and he is thrown. To his utter dismay he discovers that his leg is broken. Charles McGraw, the town doctor patches the leg, but Mitchum is forced to sweat out a long period of convalescence.

During this interlude he is befriended by the doctor and the nephew of the man who is selling the arms. In addition, he is approached by Albert Dekker, head of the Texas Rangers, who knows about his



past, to join with the Rangers and forget about the incident which was deemed justifiable homicide, and Gary Merrill, leader of the Army post who wants Mitchum to join with him in their war against the Apaches.

Further complicating the stay is Julie London, Merrill's wife, who falls in love with Mitchum. But soon after Mitchum decides to remain in Texas, he kills a man because the man had killed Mitchum's pal and Mitchum flees once more.

He makes his way across the border into Mexico where he learns that the shipment of arms had been hi-jacked. He reports to the brother of the Mexican Governor, Victor Mendoza, and is told to report directly to the Governor, Pedro Armendariz, which he does.

However, things get a trifle sticky for him, because of the loss of the arms shipment, and he decides to flee. After several near brushes with death, he meets up with the forces of Merrill who are tracking the Apache. Merrill is badly wounded, but insists on continuing the pursuit. But Mitchum persuades the troops to do otherwise and they head back for the fort. But on the way, they fight and defeat the Indians in a pitched battle during which Merrill dies, leaving Mitchum free to woo London.

But before he can do so, he must first escape from the forces of Mendoza who seek to kill him. This is done after a spirited horse chase across the countryside in which Mitchum's mount is badly injured and then destroyed. At this juncture, Mitchum significantly drops his gun and heads across the border to America for a new life with London.

CREDITS: Produced by Chester Erskine. Directed by Robert Parrish. Screenplay by Robert Ardrey from the novel by Tom Lea. General.

**"Girls Town" with Mamie Van Doren, Mel Torme, Ray Anthony and Paul Anka**  
(M-G-M, October; 92 minutes)

A typical Albert Zugsmith production, "Girls Town" is long on exploitation ingredients and short on plot. Dealing with an institution run by Catholic nuns, the film skirts the dangerous edge of good taste, notwithstanding attempts to inject a pious attitude into the proceedings.

But there are exploitation gimmicks aplenty, and, given assistance at the theatre level, this M-G-M offering should garner better response than usually offered a programmer.

For the teenagers there are Paul Anka, The Platters and Ray Anthony, Drag-strip races, necking parties and the like. And for the general audience, Mamie Van Doren, Mel Torme, Cathy Crosby and Sheila Graham among others are present. In addition, theatre operators can play up the JD angle, which is headline material at the moment:—

The neer-do-well scion of a wealthy family is found dead and suspicion is cast on Mamie Van Doren, who was to have a date with him that night.

The police are unable to make the charges stick, but because of a prior record of misdoing, her probation is revoked and she is remanded to the Catholic institution, "Girls Town," run by Maggie Hayes.

She has a difficult time getting adjusted to institutional life, and experiences several rough moments before she decides to make an attempt to conform. She is aided over the tough spots by Gigi Perreau, who has been befriended by Paul Anka.

When Van Doren's sister, Elinor Donahue, is arrested for her participation in a drag race with Mel Torme, the pair are reunited and Donahue confesses that it was she who did the neer-do-well in when he tried to attack her..

Van Doren enlists the aid of Anka to seek the release of Donahue, but Torme intervenes in an attempt to prevent the truth from emerging. Eventually the truth outs and Donahue is cleared. Van Doren completes her sentence and leaves Girls Town a wiser and chastened woman.

CREDITS: Produced by Albert Zugsmith. Directed by Charles Haas. Screenplay by Robert Smith based on a story by Robert Hardy Andrews. General.

**"Five Gates to Hell" with Neville Brand, Dolores Michaels and Patricia Owens**  
(20th-Century Fox, October, 98 minutes)

—CINEMASCOPE—

Writer-producer-director James Clavell has fashioned a rugged war film that lends itself to exploitation, and one that will garner healthy grosses where war films are in demand.

The story of the brutalities visited upon a group of nurses and nuns during the Indo-Chinese war, the film contains such lurid, but exploitable episodes as the stabbing of a man with a giant hatpin while in the act of love making, the crucifixion of a nun, the forced submission of nurses to their brutal captors and the killing of a man while he is on the operating table.

The direction is strong, although the film could do with some judicious editing. Sam Leavitt's photography is excellent:—

Neville Brand and his group of Indo-Chinese guerillas attack a Red Cross hospital camp killing patients and nurses ruthlessly. Before they leave with the medical team as captors, they torture and kill the nun, Irish McCalla.

Brand then reveals that he is taking the rest, six nurses and two doctors, to the castle of his War Lord who is dying and that they are to bring about his recovery or face death. The remaining nun, Shirley Knight, is disguised as a nurse to protect her from the warriors.

Among the group taken captors are Dolores Michaels who loves the doctor, Ken Scott, but is not loved in return, nurses Patricia Owens, Nobu McCarthy, Greta Chi and another doctor, Ken Morley, who is loved and loves Greta Chi.

When the caravan reaches the castle the doctors attempt to operate on the War Lord, but they realize that he is suffering from cancer and death is a question of days.

After the operation, Neville Brand informs Scott that each of the nurses is to be assigned to his own men. When Scott protests, Brand offers him the opportunity to choose one for himself.

At this point he has fallen in love with Dolores Michaels, but refrains from choosing her in order to keep the virtue of the nun, Shirley Knight intact. Michaels is chosen by Brand. She resists his advances and succeeds in attracting him more, but a sudden call to battle whisks the troops away.

The nurses plot an escape and almost get away without mishap. But at the last moment, Brand, who  
(continued on back page)

## **"The Mouse That Roared" with Peter Sellers and Jean Seberg**

—EASTMAN COLOR—

(Columbia, November; 83 minutes)

In "The Mouse That Roared," The Duchy of Grand Fenwick, one of the smallest nations on the Continent, decides to declare war on the United States of America and lose in order to restore the economy of the country. But in this slightly wacky and very wonderful satire and slapstick, the tables are turned when the invaders from Grand Fenwick, twenty strong, succeed in defeating the United States.

This outrageous premise forms the screenplay for one of the most delightfully sophisticated comedies to come along in some time and class audiences will take to it as they did to the Alec Guinness comedies of the recent past.

Speaking of Guinness, Peter Sellers attempts a familiar Guinness trick in this film — he portrays three separate characters, The Grand Duchess Gloriana, Prime Minister Mountjoy and Tully Bascombe, bumbling military leader who upsets all calculations by winning the War with America. Needless to say, he does it well. Jean Seberg also chips in with an agreeable performance as the daughter of David Kossoff, inventor of the world's most powerful bomb.

Starting with the titles, which offer a delicious spoof of the grand old lady of Columbia, and continuing until the final ironic twist in the last moment of the film, "The Mouse That Roared" is a tribute to Carl Foreman, whose Highroad Company produced the picture for Columbia.

At a recent press conference, Foreman announced his plan to create films that would utilize young talents — writers, producers, directors — and this film, a result of that policy, is ample proof that Foreman's decision to turn the production over to young blood was a wise one:—

Because the Duchy of Grand Fenwick's sole export is a local wine, Pinot Grand Fenwick, and because an American firm has taken to bottling a wine called Pinot Grand Enwick, the country's economy is in dire straits.

At an emergency Council meeting, Prime Minister Sellers suggests that war be declared in the United States. "There is no more profitable undertaking for any country," explains Sellers, "than to declare war on America — and be defeated."

The Council sees the logic of this argument and agrees. It also agrees to send Field Marshall Sellers to lead the invasion despite the fact he suffers from flat feet, high blood pressure, sinus, migraine, and no stomach for battle.

The army is outfitted in the uniform of soldiers five hundred years past and sets sail for New York. Armed with bows and arrows, the force lands in New York during the course of an air raid drill and finds the city deserted and no one to whom they may surrender.

Instead, they learn of a new and terrifying "Q" Bomb, capable of destroying the entire continent. Dumb luck leads them to the laboratory where the inventor, David Kossoff, and his daughter, Jean Seberg, are inspecting a working model of the bomb.

At this point Sellers has visions of grandeur and captures the bomb, the scientist, his daughter, several New York policeman and an Army General. He takes them all back to the boat and they set sail for Grand Fenwick.

But far from being hailed as a conquering hero, Sellers is under fire from Grand Duchess Sellers and Prime Minister Sellers for failing to carry out the plan. The world is also in an uproar as nations vie with each other to grant favors and sign treaties with Grand Fenwick because of their possession of the "Q" Bomb.

Prime Minister Sellers, in an attempt to snatch victory from the jaws of defeat, persuades Jean Seberg to escape with the bomb. But at this moment Tully Sellers decides to declare his love — and she is of a mind to accept. But too late, the PM spirits her off and they head for the border.

However, Tully Sellers eventually stops them from leaving the country, and, as the new prime minister, signs a treaty with the United States that provides for withdrawal of the rival wine from the market and possession of the bomb until a United Nations of small countries can be set up to care for it.

CREDITS: Produced by Walter Shenson. Directed by Jack Arnold. Screenplay by Roger MacDougall and Stanley Mann from the novel by Leonard Wibberley. Family.

## **NINETEEN NEW HANDS AT FOX**

20th-Century Fox vice president Richard Einfeld's announcement that each of the thirty-eight branches of the company would have a regional advertising-publicity manager under its jurisdiction is a major step forward for the movie industry and a boon to the interests of the exhibitor.

Too often a national publicity and promotion campaign is wasted in an area where the film will be shown weeks and months later. This new innovation by Fox will go a long way toward providing the exhibitor with advertising, promotion and publicity when and where he most needs it — at the time of exhibiting.

The move, according to Einfeld, stemmed from the recent national sales meeting held earlier in the month at the New York offices of 20th, the first held under the local autonomy system devised by president Spyros P. Skouras.

"This is only part of our expanding program of service to exhibitors," Einfeld declared. In making this move Mr. Skouras and Mr. Harrison are setting a standard of efficiency of operation and performance which other companies may try to emulate. But we intend to be at least one step ahead of the competition at all times."

We look forward to the competition — particularly if it is to the benefit of the exhibitor.

## **"Five Gates to Hell"**

(continued from page 159)

has been wounded by Michaels, reappears and sounds the alarm.

The two doctors are killed, but the nurses manage their escape. They trek across the mountainside to safety, but foolishly decide to rest in an encampment where they are surrounded by Brand and his hordes.

The girls give battle and do remarkably well for a short while until the superior fire power of Brand and his henchmen overwhelm them. At the last only Brand, Michaels and Knight remain alive. Brand kills Knight, but in turn falls on his gun and is killed as Michaels makes her way to safety.

CREDITS: Produced, written and directed by James Clavell. General.



# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

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New York 20, N. Y.

A Motion Picture Reviewing Service  
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Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, OCTOBER 10, 1959

No. 41

## **"The Last Angry Man" with Paul Muni and David Wayne**

(Columbia, October; 100 minutes)

To the best of our knowledge, "The Last Angry Man" is the first motion picture, in over forty years of publication, to receive a front page review in HARRISON'S REPORTS. There are several reasons why we have chosen the film for this, if we may call it thus, "distinction."

For the first, "The Last Angry Man" is a deeply moving, intense and magnificent film that will, when the final analysis is made, stand head and shoulders above the Hollywood product of the year — and an accomplishment of this magnitude should not go unrewarded. The citation of the National Legion of Decency, which placed the film in its A-1 classification, echoes our feelings about the film.

"The self-sacrifice and dedication to humanity which characterized the life of the protagonist are intellectually rewarding as well as heartwarming. The film can serve as an inspiration to people of all races and creeds."

But still another reason has motivated us to this attempt to do honor to the film—"The Last Angry Man" is an "adult" film in an era in the film industry when the panderers are running riot and the classification "adult" no longer means "mature" but has become synonymous with the crass and often-times vulgar exploitation of sex.

Let us hasten to add that we do not condemn the use of adult exploration of the topic of sex in films, but rather that we violently oppose the indiscriminate and gross use that has been made of the topic in many recent films where the intent has been something less than adult or honest.

But sex, extra-marital or intra-marital, does not exist as subject matter in "The Last Angry Man." Instead, the producer, Fred Kohlmar, the director, Daniel Mann, the writer, Gerald Green, and the cast have combined to create a film that poignantly and delicately depicts a genuine human tragedy without offering offense to the sense and sensibilities of the viewer and at the same time, enriching his life and uplifting the spirit of man.

There are some who have said, because the film deals with the death of a Jewish doctor, and lacks the exploitation values so common in today's market, that the film will have little box office potential.

The test of this is yet to come, and we fervently hope that these prophets of gloom are incorrect. And, having already thrown caution to the winds, we will go one step further—We strongly suggest, nay urge, exhibitors to give this film as much assistance as humanly possible and exploit the real values of the film in order to prove, to the betterment of the entire industry, that the public will react as well to quality as it will to other forms of enticement.

Let not virtue be its own reward.

No critical examination of the film can begin without first offering hosannahs to Paul Muni, who, after an absence of twelve years, returns to the screen with a dynamic, gripping performance as the Jewish doctor who gives his life in the service of his fellow man.

Equally powerful are the performances of David Wayne as the television producer who becomes involved with the doctor, and Luther Adler, who stirring portrays Muni's best friend.

Credit has already been extended to the producer, director and writer, but further praise would not be without cause. In addition, James Wong Howe contributes a memorable photographic experience.

The major fault with the film, and this is quite something in these days of overextended films, is that it is a trifle too short. This viewer, having read the novel, would have been even more enthusiastic had the filmmakers decided to explore some of the incidents in the past life of the doctor.

The synopsis follows:—

Paul Muni, a doctor, still lives and practices in the now shabby Brooklyn house and neighborhood, where 45 years before, he first hung out his shingle. His patients are a combination of slum people and old time residents of the area. Some are honest, hard-working people, some are juvenile delinquents, and all have the same problem, inability to pay for the services of their doctor.

The stillness of the night is broken by the ringing of the doctor's doorbell. Three neighborhood toughs have deposited the unconscious, bleeding body of a girl on the doctor's doorstep. Muni treats the girl and summons an ambulance.

Muni's nephew, Joby Baker, a copy boy for a New York tabloid, seizes the opportunity to write a human interest story about the incident and it is printed the following morning.

The scene then switches to the comfortable suburban home of David Wayne and Betsy Palmer. Wayne, a television executive, is saddled with the twin problems of an oversized mortgage and the need to come up with a worthwhile program idea by noon. He spies the article about Muni and the idea comes to him—a program called "Americans—USA" in which the unsung heroes of the country will be honored.

Wayne visits Muni before going to his office to gain permission to use him as the subject for the first program. But Muni wants no part of it. His tastes are simple and publicity is not among them. All he wants is a new house in a better neighborhood.

But Baker promises to deliver Muni, and Wayne returns to his office where he outlines the idea for the new program. The idea is received enthusiastically and Wayne returns to Brooklyn to complete the negotiations with Muni.

(Continued on back page)

**"The Best of Everything" with Hope Lange, Stephen Boyd, Suzy Parker, Martha Hyer, Diane Baker, Louis Jourdan, Robert Evans and Joan Crawford**

(20th-Century Fox, October; 121 minutes)

The best of everything, according to "The Best of Everything," is S-E-X. The topic whirls and whizzes through the many plots and subplots in almost dizzying profusion as the likes of Hope Lange, Diane Baker, Suzy Parker, Martha Hyer and Joan Crawford sometimes successfully and other times unsuccessfully beat off the attempts of what seems like uncountable hordes of males to lure them to the non-marital bed.

Taking place in the chic offices of a publishing house in New York City, the film purports to tell the story of what happens to young maidens when they attempt to carve out careers in the wicked world of Madison Avenue. But in reality, the film dwells on the amatory experiences of five young and not-so-young ladies and offers a tedious parade of experiences all designed to show that men are no darned good.

But make no mistake, despite its preoccupation with the topic of sex, or because of it, "The Best of Everything," will be solid gold box office. Turnstiles will click merrily for this super-slick Jerry Wald production and TBOE is likely to be the "Peyton Place" of the 1959 season.

Direction by Jean Negulesco is first-rate, extracting notable performances from Hope Lange, Diane Baker and Louis Jourdan as well as adequate contributions from most of the remainder of the large cast:—

Hope Lange, fresh from college, reports to Fabian publishing. With her she carries a photo of her intended, Brett Halsey, who has gone to England to finish his studies. She is assigned to work for and is bedeviled by Joan Crawford, hard-bitten editor who is in love with a top executive of the company but must settle for a clandestine affair because he is married.

At the lunch hour, Lange meets Diane Baker, another new Fabian recruit. They hit it off and Baker invites Lange to become a roommate, along with Suzy Parker, an aspiring actress.

Lange and Baker meet Stephen Boyd and Brian Ahearne, executives of the publishing house, at cocktails later in the evening. Ahearne is a backside pincher while Boyd is an earnest young man somewhat disillusioned by life.

Lange, who is about to go out on a blind date, gets a call from her intended and learns that he has married a Texas oil well heiress. Dismayed at the news, she goes on the date, but when they meet up with Boyd, she ditches the date and goes off with him. At sixes and sevens, she pleads with Boyd to sleep with her. But, no cad he, Boyd refuses. Later this is to develop into a one-sided romance, with Boyd loving Lange and Lange loving her ex.

Parker meets Louis Jourdan, and with the prospect of a Broadway role confronting her, spends the night and next several weeks in his apartment. This affair ends unhappily as Jourdan tires of Parker and tosses her over for a more talented actress. Disheartened, and neurotic about the turn-down, Parker haunts the Jourdan apartment, until, in an unfortunate accident, she falls off the fire escape and is killed.

Diane Baker, who has fallen in love with the wealthy playboy, Robert Evans, soon finds herself unable to resist his line and winds up pregnant. But she thinks he is taking her to Maryland to be married. Instead Evans is taking her to an abortionist. When Baker learns of this, she leaps from the car, loses the baby and winds up in the hospital where she falls in love and is loved by her interne.

In the interim, Joan Crawford has decided to chuck the life of a lady editor and settle down with an Illinois widower with two children. She leaves her job and Hope Lange replaces her.

Lange, who is being pursued by Boyd, heartens when she learns that her ex is in town. They meet and he tells her that he still loves her. But Lange is deflated when he tells her that he can't leave the Texas oil wells and suggests an affair.

Lange returns to the office where she finds Crawford. The marriage on the rocks, Crawford wants the old job back. Lange grants the request willingly and marches out of the office. Waiting for her is Boyd, and the pair walk along at the close with the promise of impending marriage in their eyes.

Credits: Produced by Jerry Wald. Directed by Jean Negulesco. Screenplay by Edith Sommer and Mann Rubin based on the novel by Rona Jaffe. Adult.

**"The Miracle" with Carroll Baker, Roger Moore and Walter Slezak**

(Warner Bros., December; 121 minutes)

— TECHNIRAMA, TECHNICOLOR —

"The Miracle" is a vigorous, sprawling tale of religious mysticism that will offend no one segment of the audience and thrill most of it. The story of a wayward Sister of God who returns to a life of holy dedication after a trying and turbulent career in the mortal world, the film shapes up as solid box office potential.

There are times when the film is reminiscent of the cliff-hanger, "Perils of Pauline" school of movie-making, and this could have been avoided with a shortened running time, but this is a minor objection, because, in the main, the film represents top-grade mass market spectacle and entertainment.

Carroll Baker delivers a varied and interesting characterization as she portrays a simple postulant at first and then shifts into a tempestuous gypsy, a fiery cafe entertainer and finally, an elegant woman of the world. She is amply abetted by Walter Slezak as a raffish gypsy musician, Katina Paxinou as a forbidding gypsy leader, newcomer Roger Moore as a handsome army officer, Vittorio Gassman as a gypsy lover and Dennis King as an aging, but faithful lover.

Irving Rapper's direction is strong, and the production is bolstered by the sterling Technirama-Technicolor photography of Ernest Haller:—

Carroll Baker, a young postulant at a Spanish convent, has fallen in love with Roger Moore, a British officer wounded in the campaign against Napoleon and recuperating in the convent. When Moore leaves, he asks Baker to marry him, but she refuses, offering her dedication to God as her excuse.

Later, she changes her mind and decides to join him. She prays to the Madonna of Miraflores for a sign, and when none is forthcoming, she sheds her nun's habit and leaves the convent.

With her departure, the wind howls and the doors of the chapel are blown open, the vestments ripple and the Reverend Mother appears to lead what seems to be Baker away from the drafty chapel. When the Reverend Mother looks to the statue, she is aghast to discover that it has disappeared.

When Baker reaches the village of her lover, she finds the town under the thumb of the French. She is about to be attacked by a soldier, when Katina Paxinou and Walter Slezak, gypsy matriarch and musician respectively, rescue her. They take Baker with them to the gypsy camp where, because she sees a gypsy wearing her fiancée's watch, she comes to believe that he is dead.

At the gypsy camp, Baker's presence stirs the passions of two brothers, Vittorio Gassman and Carlos Rivas. When Gassman wins the lady, Rivas betrays him to the French police, who kill Gassman. In turn, Paxinou kills Rivas and Baker steals away with Slezak.

They go to Madrid where Baker becomes the beloved of Gustavo Rojo, a matador. She becomes the toast of the town as a cafe singer and then takes up with Dennis King, an aging patrician. She attempts a reconciliation with Rojo, but he is killed in the bull ring. At this point Baker leaves Madrid and breaks the heart of King in the process.

She travels to Brussels where she meets up with Roger Moore once more. He begs for her love, but she fears for his safety because each of her lovers has died. He then tells of his experience when he visited the convent at Miraflores and saw her among the nuns. She is puzzled and unable to explain the mystery.

When Moore leaves for a battle, Baker goes to church to pray for the first time since she left the convent. Then she and Slezak travel to Miraflores where she is determined to reenter the service of God.

On the way, they witness much sadness and poverty brought about by a drought that overtook the land when the Madonna of Miraflores disappeared. Baker enters the chapel and prostrates herself before the empty pedestal of the statue.

When she rises, she is in the vestments of a nun and the statue is in place once more. The rains come, the drought breaks and the chapel fills with grateful worshippers as the film closes.

CREDITS: Produced by Henry Blanke. Directed by Irving Rapper. Screenplay by Frank Butler.

Family.



**"A Summer Place" with Richard Egan,  
Dorothy McGuire, Sandra Dee and  
Arthur Kennedy**

(Warner Bros., December; 130 minutes)

Adapted from a popular novel, graced with an attractive quintet of stars, decked out in lush and expensive decor and devoted almost exclusively to the most popular cinema topic of the day—sex—"A Summer Place" appears to be money in the bank at the box office.

In its nearly two-and-a-quarter hour running time (an excessive length) the picture tantalizes, teases and tires the audience with its obsessive attention to sex, proving for the zillionth time that there can be too much of a good thing. In rapid succession the film presents, in detail, the adulterous behavior of the adults, the childlike quality of the pre-marital relationships of the teenagers and the melodramatic and treacly plot development upon which the episodes hang.

But despite its accent on heavy breathing, "A Summer Place," is a well-made bit of entertainment. It is sleek and svelte in the best tradition of popular films and occasionally displays touches of bright and mature dialogue and situations.

Dorothy McGuire and Richard Egan excel as the married (but not to each other) lovers while Sandra Dee exhibits further evidence that she is a personality to be reckoned with. Newcomer Troy Donahue displays a handsome face and little else opposite Miss Dee while Arthur Kennedy and Constance Ford are adequate as the cuckolded mates. The Ford character is mistily-written, hampering her ability to project a worthwhile characterization.

Delmar Daves, who produced, directed and wrote the screenplay from the Sloan Wilson bestseller, has come up with a solid effort in his three-pronged chore and box office receipts will reflect his attention to details:—

Arthur Kennedy, once heir to a large fortune has squandered the money and all that remains is his lethargy, his over-bright mind, and his penchant for the demon rum. He and his wife, Dorothy McGuire, have been forced to convert their summer place into an inn. But their marriage has not been a happy one, and their son, Troy Donahue, reflects this unhappiness.

Richard Egan, McGuire's impoverished suitor of twenty years past but now well-heeled, Constance Ford, his frigid, calculating and unhappy wife, and their daughter, Sandra Dee, all arrive at the inn for a summer holiday. The Egan-Ford marriage is also an unhappy one, with Ford quite vocal in her distrust and distaste of sex.

Egan and McGuire, still in love with each other, renew their courtship via secret meetings. Dee and Donahue have their own innocent romance while Kennedy drinks and Ford fumes. When the two youngsters are forced to spend a night away from the inn because of a storm, Ford neurotically forces Dee to undergo the shame of an examination by a doctor, despite the youngster's protestations and screams of innocence.

The situation so thoroughly unravels Dee that she hies herself away from the inn to escape the neuroses of her mother. This brings the sheriff onto the scene, and he informs Ford of the Egan-McGuire didoes.

Ford makes the romance public knowledge and the sordid affairs are brought to divorce court where the children reveal their loathing for their parents. But they are both sent away to school at this point, with instructions to forget about each other.

But the children write to each other, and even meet briefly during a school holiday. Ford tries to break up the burgeoning romance, but is totally unsuccessful. In the interim, Egan-McGuire marry and invite the youngsters to spend some time with them, which the youngsters do, but reluctantly. During this visit, the two taste the forbidden fruit of passion and she becomes pregnant.

They try unsuccessfully to get married, and even go to Kennedy for his help. But he has sunk so far into the bottle that he is unable to help, and refuses even to consider their plight. In final desperation, they turn to Egan-McGuire who, of course, react favorably to the dilemma of the pair and arrange for their nuptials. After the wedding the youngsters return to the summer place and promises of happier days.

CREDITS: Produced, directed and written by Delmar Daves, from the novel by Sloan Wilson.

Adult.

**"4D Man" with Robert Lansing,  
Lee Meriwether and James Congdon**

(Univ. Int'l., November; 85 minutes)

— DELUXE COLOR —

Smartly produced, and handsomely mounted, this science-fiction melodrama, which will be aided by an extensive promotion campaign featuring a gimmick offering of a million dollars in cash to the person who can duplicate the feats of the movie's title character, is one of the better sci-fi entries of recent vintage. Given a little assistance at the local theatre level, this Jack Harris production should prove to be an attractive box office item.

The cast lacks marquee value, although the presence of a former Miss America, Lee Meriwether, who will make an exploitation tour for the film, might be of some assistance. However, the important factor about the film is the 4D gimmick, which is realistically executed, and almost seems possible:—

James Congdon, a scientist, loses his job when his private experiment with the 4D process causes a fire and ruins the laboratory. He takes to the road and next appears at the laboratory where his brother, Robert Lansing, is conducting experiments in atomic metallurgy.

Lansing is in love with his assistant, Lee Meriwether, but faces competition from his other assistant, Robert Strauss. Despite these difficulties the team manages to concoct an impenetrable metal for the laboratory head, Edgar Stehli.

When Congdon appears, he poses a romantic threat to his brother, and eventually wins the love of the lady to the consternation of all. But this does not interfere with his 4D experimentation. Secretly he assembles the materials. One evening Lansing discovers them and tries the experiments. He successfully passes his hand through a chunk of metal and then withdraws it without damage to the metal or himself.

But this uses up his life force, and in order to replenish it he discovers he must take it from others.

Lansing goes on a rampage killing wantonly and this brings the police into the case. They are at a loss to discover the source of the killings until Congdon reveals the secret.

The police pursue Lansing, but, because of his ability to walk through walls, he proves too elusive for them. Eventually, he is cornered at the lab where Meriwether pours a gunful of lead into him. He doesn't die, but instead passes into a wall of impenetrable metal and vows to return at a later date to obtain revenge.

CREDITS: Produced by Jack Harris. Directed by Irvin S. Yeaworth, Jr. Screenplay by Theodore Simonson and Cy Chermak. General.

**"Counterplot" with Forrest Tucker,  
Allison Hayes and Gerald Milton**

(United Artists, October; 76 minutes)

Filmed in Puerto Rico, on what was obviously a low budget, this program melodrama about an American in Puerto Rico seeking refuge from a bum murder rap will provide adequate service for the lower half of a double bill.

The story is a cut above routine, but limp performances by the cast negate this one small asset. Direction and production values are adequate but a trifle more local background material would have been welcome:—

Forrest Tucker, an American wanted by the Stateside police for murder, is seen hiding out in an abandoned beach shack in Puerto Rico. He is abetted by a youngster, Jackie Wayne, who thinks of himself as Tucker's partner and buddy. When Tucker's amour, Allison Hayes, attempts to help him between her singing turns at a night club, Wayne becomes jealous and tries to destroy the relationship.

When Tucker's presence on the island is discovered by Gerald Milton, a shyster, Tucker arranges for a meeting. Tucker outlines the plan which involves a reward of \$200,000 in insurance if Milton can persuade the dead man's partner to come to PR.

The partner, Richard Vernie, does show up, and Milton secretly records his confession of guilt in the murder Tucker is being sought for. But Milton tries a double-x on Tucker and agrees to take \$100,000 for the record and at the same time make Tucker available to the police. But Milton's associate tries a double-double-x and they kill each other in a gun duel. Milton reveals the hiding place of the record before he dies and, with the aid of Wayne, Tucker clears his name and arranges for the capture of Vernie. Tucker, Hayes and Wayne reconcile at the close.

CREDITS: Produced and directed by Kurt Neumann. Screenplay by Richard Blake. Family.

## "The Last Angry Man"

(Continued from front page)

But the nephew has failed. Instead, he suggests that Wayne contact Luther Adler, a fellow, and more successful physician. Adler suggests that Wayne buy the house of Muni's dreams and Muni will agree. Wayne does so, but saves the information as a surprise.

Muni finally relents and Wayne becomes involved in his daily affairs. The first scene that Wayne witnesses is one in which Muni treats a youngster, Billy Dee Williams, afflicted with a dangerous brain tumor. Fully aware that the youngster or his mother, Claudia McNeil, cannot afford to pay, Muni suggests further consultation with Adler.

When Adler questions Muni as to why he takes on such impecunious patients, Muni replies with beautiful simplicity, "Because he's my patient."

Wayne learns that the sponsor plans to present the house at the end of the program and, knowing that Muni will be repelled by this action, deliberately tells him beforehand.

Muni threatens to withdraw, but Wayne, risking his career, forces the sponsor to withdraw the suggested charity. As broadcast time nears, everyone connected with the show and household becomes tense, except Muni who continues his usual practice of serving his patients.

A short while before the program, the police call Muni and inform him that his patient, Williams, who has been ungrateful for the doctor's attention thus far, has been injured while stealing a car. Muni goes to the boy and Wayne follows.

Muni treats the youngster and pleads with him to straighten out. But the lad refuses to acknowledge Muni. When Muni has left, the boy is filled with remorse and calls for the doctor. Muni hears the call and rushes back up the stairs. Halfway up the flight, he is stricken with a heart seizure and collapses.

Wayne brings him back to the house where Adler fruitlessly treats the doctor. But the desperate effort is in vain and Muni dies. The program is cancelled and Wayne departs, richer for having known Muni and stronger for having been imbued with the ideals of the last angry man.

**CREDITS:** Produced by Fred Kohlmar. Directed by Daniel Mann. Screenplay by Gerald Green based on his novel. Adaptation by Richard Murphy.

Family.

## THE MANY VIEWS OF OTTO PREMINGER

Otto Preminger, the voluble producer who has been responsible for such successes as "Saint Joan," "Bonjour Tristesse" and "Anatomy of a Murder" in the recent past, delivered himself of his views on the movie industry in an interview quoted in *Variety* this week.

Success is a difficult thing with which to argue, but we find ourselves in disagreement with Mr. Preminger when he declares;

"I think that every company should close every branch office throughout the country. The first company to do that would make a fortune. Conditions have changed since our distribution system was set up. Communications have improved. It'd be a lot wiser to maintain a big central office in New York to screen the product here and to bring the buyers in periodi-

cally to purchase film. The clothing business does it that way. The only people we need out in the field are the publicity men and maybe some roving salesman."

It was Mr. Preminger's considered opinion that such a move would save about 75 per cent in distribution costs.

"Decentralization may be a good thing abroad, Preminger added, "in the U.S. I'm all for centralization. It's the only thing that makes sense under present conditions, and sooner or later it will be done. But the industry is slow to move, and they won't move at all unless the pinch gets tight enough."

On one major point we agree with Mr. Preminger, distribution costs will be considerably lowered by such a radical innovation. But we fear that Mr. Preminger failed to include that grosses will also be reduced by approximately the same amount.

The distribution system in effect today is far from perfect, but rather than decreasing the size and the power of the branch operations, the improvements will come by *augmenting* the power of the existing branches.

Judging from the favorable exhibitor reaction to the local autonomy system instituted by Fox, we feel that the future of distribution lies in this direction rather than in the Preminger credo, beneath which, we somehow seem to get the odor of the ancient Goldwyn refrain about fewer theatres, fewer pictures, etc.

We sincerely hope that Mr. Preminger's association with Goldwyn while filming "Porgy and Bess" has not contaminated him with those undesirable views.

Further into the *Variety* article, Mr. Preminger declared his views on film advertising—and on these we are in wholehearted agreement.

"Out of date all the way," Preminger opined. "Films are advertised by detaching a bosom and enlarging it four or five times; or by showing a man and woman in hot embrace. That's old-fashioned. We under-rate the public."

Preminger then underscored this premise by illustrating the effectiveness of the streamlined ads used in the campaigns for his films, pointing out that his method was less expensive in the long run and that it was symbolic of better taste.

The producer, whose next film will be "Exodus," now being filmed in Israel, and following that, "Bunny Lake is Missing" and "The Other Side of the Coin," then closed his interview with a condemnation of the promotion methods of the film companies. He cited them for giving big pictures big sendoffs in big cities but scored them for failing to do so in smaller situations.

On this particular topic we agree with Mr. Preminger. Now, if only there were some way to get the film industry to adopt some of his suggestions and discard the others. . . .

## "QUOTE

"The promotion campaign for a motion picture is almost as important as the product itself." Phil Gerard, Eastern Publicity Manager—U.I.

"A good picture must have a universal theme and at least two of the six basic emotions: pleasure, pain, fear, hope, love and hatred." Jerry Wald, producer of "The Best of Everything."

UNQUOTE "



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Its Editorial Policy: No Problem Too Big for Its Editorial  
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Published Weekly by  
 Harrison's Reports, Inc.,  
 Publisher

P. S. HARRISON,  
 Founder  
 DAVID MARTIN, Editor

Established July 1, 1919

Circ 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, OCTOBER 17, 1959

No. 42

### EASY WAY OUT

Eric Johnston, president of the Motion Picture Association of America, undoubtedly under pressure from censorial, church, educator and other public-minded organizations, has announced that MPAA has been in contact with a number of groups with a mind toward exploring the possibilities of a system of classification under the Production Code.

While we have decried the so-called "adult" trend that Hollywood films have taken as of late, we also feel that a move toward classification, whether it labelled films "for adults only" or "not for children" would be unwise at this time.

It might very well be the most practical way out of the dilemma that faces the movie industry at this juncture, since it is the easiest way out, but the principle of classification fills us with misgivings since, by its very nature, we feel it is capable of stirring up more ill-feeling toward Hollywood than even the present wave of smut.

If films, as they are issued from Hollywood, were regarded purely as an art form, we would have no objection to a classification system. This, despite our distaste for the censorial aspects of the system, but our concern for the morals of the nation outweighs our dislike of censorship. But the bald fact of the matter is that box office receipts are the prime governing factor of the product that emerges from Hollywood, and the immature exploration of sex is paying dividends at the moment.

For this reason, by dint of practical application of the economics of the industry, we can only envision a tidal wave of productions, each one avidly competing for the "adults only" classification as producers trip over each other in their search for the questionable material that is now being passed off as "adult."

But, if the current trend were to be treated for what it is, a phase, "growing pains," if you will, in the life of the "new" Hollywood, the force of responsible public opinion, and an audience satiated by overexposure would force the filmmakers to return to normalcy.

The nature of Hollywood at this moment is that it must treat subjects that cannot be treated on the competitive media — television. This is undoubtedly the underlying cause for this sudden accent on sex. When the filmmakers mature, and they will, the films they make will mature correspondingly.

But other aspects of the problem of classification trouble us as much as the aforementioned. Notably, we are concerned with the establishment of an arbitrary chronological barrier (we know quite a number of thirty and forty-year-olds who should be denied admission to "adult" films simply because their salacious minds invariably misinterpret the intent of the film — but we know no way of establishing a system

for this particular problem). In addition, we are concerned with the problem of exactly how does an exhibitor go about determining the age of his patron — and the burden he must bear if he makes an incorrect guess.

Consider an exhibitor who accidentally allows a teenager to view an "adults only" film. At this point he is at the mercy of the parent who, because the responsibility for governing the actions of his child is no longer his, holds the theatre operator responsible for the corruption of the morals of his child — a situation hardly conducive to ideal community relations.

We grant the fact that the industry faces the problem of restrictive legislation unless some self-curtailment is forthcoming — a position we have maintained and reiterated several times during these past months. But the trick is not to create a system that will further add to the burdens of the industry by penalizing the group least responsible for the situation. The answer lies where it always was — with the filmmakers themselves — and the public that supports their wares.

### TWO NODS TO UA

Exhibitors who appreciate the value of a well-conceived and well-executed promotion and exploitation campaign should offer a small bow in the direction of United Artists for the campaigns now being conducted by the advertising, publicity and exploitation departments of that organization on behalf of "Solomon and Sheba" and "On The Beach."

Both these campaigns have been launched a full six months prior to release date and both feature a vigor and power that is refreshing as well as penetrating.

The campaign for "Solomon and Sheba" is noteworthy for its international aspects and development of specific promotions in the fields of religion, art, literature, civic, church and community organizations while the campaign for "On The Beach" is praiseworthy for the success it has achieved in penetrating to the area of those who mold public opinion. In addition to a large advertising campaign, the film will enjoy an unprecedented word-of-mouth audience as the result of these able attempts to influence the opinion-molders.

Among the media being used in the "want-to-see" campaigns for the two films: large scale ads in newspapers and magazines that will encompass photographic magazines, hobby magazines, roto sections of newspapers, weekend supplements such as *This Week* and *Parade* as well as radio and television.

In short, all bases are being covered in both these campaigns as the creators move with bold and penetrating skill.

**"The Jayhawkers" with Jeff Chandler,  
Fess Parker and Nicole Maurey**

(Paramount, October; 100 minutes)

—VISTAVISION, TECHNICOLOR—

Set in the action-filled days of pre-Civil War Kansas, and dealing with the attempt of a would-be Napoleon to gain control of the state, "The Jayhawkers" is first-rate mass market entertainment.

The film is smartly photographed and contains strong doses of action, romance and intrigue. Box office receipts should be better-than-fair, and would be even better were not the screenplay overloaded with plot complications.

Jeff Chandler is staunch as the Jayhawker leader who dreams of an empire. Fess Parker shambles his way through his role effectively while Nicole Maurey is attractive and poignant as the love interest. Direction by Melvin Frank is good:—

Film opens in the Kansas Territory just prior to the outbreak of the Civil War. Fess Parker, a wounded hero who has escaped from prison where he was being confined for his activities on behalf of those elements that wanted slavery in Kansas, is seen riding toward his former home.

He arrives at the homestead site in a delirious condition and is treated by the present occupant, Nicole Maurey, a widow with two small children. When Parker revives after three days, he learns the truth — his wife had run off with Jeff Chandler and then been dumped by him to die unceremoniously.

Parker settles down on the farm and forms an attachment to Maurey and the children but a Federal posse finds him and brings him to the Governor who offers him his freedom if he will agree to capture Chandler, leader of the Jayhawkers, alive. Filled with revenge, Parker takes on the assignment.

Chandler, who has visions of forming an Empire of his own, takes control of the state, town by town. Parker joins him, and finds himself unable to bring about the capture because of an admiration for the working methods and ideals of Chandler.

When the Jayhawkers attack Knight's Crossing, Parker's home village, the daughter of Maurey is seriously injured when she is trampled by a horse. Parker, after facing bitter accusations by Maurey, changes his mind about Chandler and goes to the Governor with a plan to capture the Jayhawker leader.

He then returns to Chandler and outlines a plan whereby Chandler can occupy Abilene and capture an enormous shipment of gold in the process. In truth, the plan is a trap, but Chandler is fascinated with the idea and agrees.

The Jayhawkers infiltrate Abilene in preparation for the attack which is timed to the arrival of the gold shipment, but when Henry Silva, a former henchman of Chandlers who had been displaced by Parker, sees Maurey leaving the Governor's residence, he informs Chandler of the event and Chandler then realizes it is a trap.

But too late, the Federal troops swarm over Abilene capturing most of the Jayhawkers. Chandler and Parker face each other in a final showdown and Chandler is killed. The Governor grants a pardon to Parker and Maurey grants him forgiveness. The pair walk arm-in-arm toward happiness as the film fades.

CREDITS: Produced by Norman Panama and Melvin Frank. Directed by Melvin Frank. Screenplay by Melvin Frank, A. I. Bezzerides, Frank Fenton, Joseph Petracca. General.

**"Battle of the Coral Sea" with Cliff Robertson  
and Gia Scala**

(Columbia, November; 80 minutes)

This Morningside Production is a crisply-made action saga about the trials of a World War II submarine crew and its escape from a Japanese prison camp. Excellent use is made of newsreel footage and miniatures to give the final battle scene a ring of authenticity and the film should provide better-than-average service as program material.

Cliff Robertson and Gia Scala chip in with strong performances and Teru Shimada registers effectively as the prison commander. Patricia Cutts also contributes a sharp moment or two as an Australian nurse. Direction by Paul Wendkos is solid:—

Cliff Robertson, commander of the submarine, "Dragonfish," is escorting a top general and his aides from Corregidor to Australia. On the way he stops to pick up the survivors of a wrecked torpedo boat, a gallant act, but one for which he earns a reprimand because the sub was nearly sunk by a Japanese plane.

Robertson is then given another assignment, with strict orders to obey the book of rules. He is ordered to proceed into Japanese waters where he is to shoot nothing more lethal than a camera in an effort to pinpoint the strength and location of the Japanese Fifth Carrier Division. Accompanying him on the trip are Gene Blakely, Rian Garrick, Tom Laughlin and the full submarine crew.

The mission is successful in locating and photographing the target, and is about to leave the area when they are attacked by the Japanese. After a futile effort to escape, Robertson surrenders, but foils the plans of the Japanese when he blows up the submarine just prior to abandonment.

Robertson and his officers are imprisoned on an island owned by a Eurasian, Gia Scala, but under control of the Nipponese. She acts as interpreter and is loathed by the prisoners on the island, among them Patricia Cutts, an Australian nurse.

The camp is controlled by Teru Shimada who attempts to force information out of Robertson and crew. But his brutality is no match for the close-mouthedness of Robertson and Company.

At one point the Japanese cruelly kill one of the Americans and Gia Scala, who had been neutral, switches her allegiance to the prisoners.

Robertson persuades her to aid them in an escape, which she does by supplying them with knives. The prisoners successfully break out of the compound, but the long trek to the coast, where a Japanese torpedo boat is moored, proves to be fatal for many of the escapees.

All the Australian prisoners are killed, but Robertson, Scala and a skeleton crew finally reach the boat, whereupon they set sail for Australia. On the way they are attacked by an American plane, but Robertson flashes a code word and the plane lands to pick up the crew.

Robertson is then rushed to naval headquarters where the information he provides serves as the key to the American naval victory in the Coral Sea. Film closes with excellent film clips of the battle and includes captured Japanese footage.

CREDITS: Produced by Charles H. Schneer. Directed by Paul Wendkos. Screenplay by Daniel Ullman and Stephen Kandel.

General.



**"Timbuktu" with Victor Mature  
and Yvonne De Carlo**

(United Artists, October; 91 minutes)

With some reasonable marquee strength, Victor Mature and Yvonne De Carlo, this adventure yarn about the French Foreign Legion should provide good program material. It is hampered by a pedestrian screenplay that makes this film seem like every other desert film, but there is plenty of action as the Arabs and the French battle it out in the sands of the Sahara and this should prove to be enough of a redeeming factor to enable exhibitors to show this without too many regrets.

Mature and De Carlo provide steady performances while George Dolenz registers ably as the French officer who is cuckolded by the pair:—

With the Germans at the gate to Paris in 1940, George Dolenz is assigned to command the French outpost at Timbuktu. He would rather be elsewhere, but the Arabs are restless and he recognizes the need to quell them. His wife, Yvonne De Carlo, is only one of two women in Timbuktu, the other being Marcia Henderson, and she too is unhappy about the assignment.

Most of the Arab unrest stems from the efforts of Paul Wexler, aide to the Emir, Leonard Mudie. The action opens with an Arab attack on the French forces and then switches to the garrison at Timbuktu. Here, Victor Mature is introduced into the action as a gun runner for the Arabs, and he makes a deal for arms with Wexler.

But Dolenz has imposed a curfew on the town, and Mature is unable to move the munitions out of the city. However, he resorts to guile, and by playing one end against the other, manages to concoct a scheme that will permit him egress from the city. He promises the commander that he will deliver information about the Emir and promises the Arabs delivery of the arms.

On the way, his convoy is attacked by Arab forces and all are killed except Mature, Dolenz, who has been following with a convoy of his own, picks Mature up and they continue on together. During the trip, Mature and De Carlo become acquainted and he falls in love with her.

When Mature finally delivers the arms to the Emir, he is asked why he is betraying the French, and reveals that he loves money and the lady of the French commander. This convinces the Arabs, and Mature is allowed to enter the domain of the high ruler of the Arabs,

Back at the fort, the French commander receives a note from Mature telling him that he has convinced the Arabs of his loyalty to their cause.

Later, the Emir invites Dolenz and De Carlo to his home and Mature and Dolenz cook up a scheme to foil the Arab rebellion. De Carlo is ordered by her husband to remain at the palace and be friendly toward Mature. Then she is to slip away and bring him news of the attack.

This ruse works, except that De Carlo falls in love with Mature in the process. The pair are unhappy over the situation, and see no way out until the husband is killed in the final, climactic battle scene.

This leaves them free to marry and they ride off together at the close.

**CREDITS:** Directed by Jacques Tourneur. Screenplay by Anthony Veiller and Paul Dudley. General.

**"Tarzan, The Ape Man" with Denny Miller,  
Joanna Barnes and Cesare Danova**

(M-G-M, October; 82 minutes)

—Color—

A repeat of the very first Tarzan epic, the current production features a new Tarzan, handsome and muscular Denny Miller, a new Jane, attractive Joanna Barnes, as well as ample use of stock jungle footage from the M-G-M files.

There is plenty of action in the form of forest fires, animal stampedes and jungle warfare. In addition, a note of spectacle is introduced with an underwater sequence featuring a hippopotamus water ballet. With these factors, "Tarzan" will provide adequate service as a program feature:—

Cesare Danova, a white hunter who has been working a riverboat for the farmer, Robert Douglas, returns to the jungle country with Joanna Barnes, the farmer's daughter, in tow.

The two are at odds because she forced him, against his judgement, to rescue a Watusi tribesman who was being beaten by other natives. The rashness of her decision is quickly proved when the riverboat lands. The natives spot the Watusi and erupt, causing the boat to be destroyed.

Douglas and Danova confer and decide to leave the jungle country because the natives are restless. However, when the Watusi warrior, as a token of gratitude, gives Barnes an ivory bracelet with a map of the "lost forest of ivory," the legendary spot to which all elephants are supposed to return when they die, Danova changes his plans and decides to hunt for the treasure.

Her head turned by the thought of wealth, Miss Barnes persuades her father to go along on the search. They set forth with full safari and are proceeding well until they are set upon by a herd of elephants. Barnes is about to be trampled, but Tarzan appears and rescues her, carrying her off to his treetop home to recover, which she does after three days.

Danova and Douglas, who have been frantically searching, finally locate her and mistakenly attempt to kill Tarzan. But Barnes intercedes — and luckily too, because Tarzan saves them when he, with the magic of his famous call, summons forth the animals of the jungle to rout an attacking band of savages.

Deserted by their safari, Barnes, Douglas. Danova and the Watusi continue their march for the ivory. Also accompanying them is Tarzan's monkey (name unknown) who proves vital when he summons Tarzan to rescue the embattled troop from the clutches of a hostile group of pygmies.

Tarzan and his trusty elephant pals rout the attackers, but the lead elephant (name unknown) collapses from a pygmy spear wound and starts off toward the happy elephant hunting grounds. All three follow and the secret hiding place of the forest of ivory is uncovered. Danova and Barnes are delighted, but Tarzan is downcast because, in his simple savage way, he realizes that he is about to lose Barnes.

But she is torn between her love for Tarzan and cash. Love conquers in the end and the pair walk off into the jungle with Tarzan delectably happy at having found his Jane.

**CREDITS:** Produced by Al Zimbalist. Directed by Joseph Newman. General.

**"Operation Petticoat" with Cary Grant,  
Tony Curtis, Arthur O'Connell and Dina Merrill**  
(Universal-International, December; 120 minutes)  
—EASTMAN COLOR—

As tangy as a sea breeze, and as bouncy as a baby buoy, this wartime comedy about a wheezing submarine and its wheeing occupants is light-hearted, mass market entertainment that will attract top box office business.

Cary Grant and Tony Curtis whiz through the improbable situations with complete ease, garnering laughs in hearty fashion as the plot twists and turns through the wartime waters of the Pacific ocean. Dina Merrill and Joan O'Brien provide attractive performances on the distaff side while Arthur O'Connell, Gene Evans and Gavin MacLeod all deliver mirthful moments as crew members.

Direction by Blake Edwards is skillful, particularly as he sets up the laugh situations between Grant and Curtis. The latter, incidentally, has developed into one of the finer young comedians in the business today. Russell Harlan's Eastman Color photography also gives the film a notable assist:—

Cary Grant, Admiral, U.S.N., boards the about-to-be-scrapped submarine, Sea Tiger, for a final moment of nostalgia, since he was the first skipper of the vessel and has many fond memories. He starts to read the log and the action returns to Manila in the year 1941.

About to be readied for active duty, the Sea Tiger is attacked by Japanese planes and virtually decommissioned. But Grant is anxious to see battle and attempts to persuade the base commandant to allow him to make a stab at repairs. Permission is granted with the proviso that Grant make the sub seaworthy enough for it to get to a fully equipped naval repair yard.

At this point, Tony Curtis, a land sailor whose best naval experience was organizing a Navy Day Parade in Milwaukee, reports to Grant for duty.

Curtis soon proves his mettle when he volunteers for the post of Supply Officer for the sub. Permission is granted and Curtis, along with two crewmen, raids the supply depot for the needed repair material. Through the efforts of Curtis and the work of the crew, led by leather-lunged Gene Evans, and Arthur O'Connell, the ship is brought around to a reasonable state of repair. And when the Japanese discover the location of the sub, Grant takes the sub to another base.

Before they leave, Curtis confronts Grant with an AWOL Marine Corps Sgt., Clarence Lung, who has been invaluable in stripping the port of the material needed by the submarine for repairs. Through the gentle use of blackmail, Grant agrees to take the Sgt. on as a crewman.

The first time the sub surmuges, it leaks badly, forcing Grant to put in at the nearest island for repairs. In order to get Curtis out of his hair, Grant sends him to the island on a scavenging mission. Curtis returns with five army nurses who were stranded on the island. Grant reluctantly agrees to transport them to safety.

The problem of five women aboard a wartime sub presents itself acutely when Grant, thirsting for his first kill, lines up a Japanese tanker and is about to use his only torpedo to sink it. But Joan O'Brien, a lass with a penchant for clumsiness, inadvertently fires the torpedo and the Sea Tiger becomes the first submarine to sink a truck!

In the interim, Curtis, who is engaged to a rail heiress, goes after Dina Merrill and succeeds in winning her heart. When the ship puts in at Cebu for repairs, Curtis organizes the local gambling casino to his own ends—working out a deal whereby the troops are able to obtain chips in return for such items as pistons, valve springs and other essentials. In addition, he rounds up gallons of undercoat paint but of red and white hue, rather than all red. The paint is mixed and the sub painted an attractive, but non-regulation shade of pink. Before the grey coat of paint can be applied, the sub is attacked and Grant orders it to be underway. But at the final moment before submerging, he is confronted with the entire family of the gambling casino owner—it seems Curtis had promised them delivery to safety in return for the use of the gambling casino. The family includes two pregnant women, assorted children and a goat.

The Japanese attack the sub, but it submerges before any damage is done. But the information about a pink sub is relayed to Tokyo where Tokyo Rose broadcasts a message to the boys in the pink sub. The American Intelligence picks up the message and decides that the message was a ruse and gives orders to destroy the sub on sight.

When Grant spots an American destroyer, he gleefully gives the order to surface and then to submerge when the destroyer attacks them. The destroyer pursues them with depth charges and is about to sink the sub when Curtis gives Grant an idea. Release the undergarments of the nurses and the destroyer will realize that it is an American sub.

This done and the attack ceases. The film then bridges to present with Grant greeting Curtis, present commander of the sub and his wife, Dina Merrill.

**CREDITS:** Produced by Robert Arthur. Directed by Blake Edwards. Screenplay by Stanley Shapiro and Maurice Richlin. Family.

#### "QUOTE

"Distribution also knows that the "White Paper Campaign" is still very much alive and, undoubtedly, the sudden embracement of conciliation is the result of their concern.

"We do not question their sincerity in wishing to aid small theatres through conciliation but again the "proof of the pudding is in the eating" and we urge you to use the machinery of conciliation without hesitancy and without fear of retaliation to rectify any grievance which you may have against any distributor.

"Many exhibitors may feel that if satisfaction cannot be gained by conciliation through the local Branch Manager, they would not be in a financial condition to press for further conciliation with the General Sales Manager in New York. Do not let that deter you. Take the local hurdle first and report the outcome to your local office.

"Remember, you have nothing to lose by resorting to conciliation and may gain considerably through its use. If conciliation fails to correct abuses against small theatre owners, then Allied's "White Paper Campaign" will surely surge onward to a successful conclusion.

"However, also remember that if exhibitors do not resort to conciliation to correct their grievances, no one will ever know whether it is effective or not and exhibition will be the one to suffer because of its reluctance to act." . . . Edward E. Johnson, President, Allied Theatre Owners of Wisconsin.

**UNQUOTE"**



# IN TWO SECTIONS—SECTION TWO

## HARRISON'S REPORTS

Vol. XLI

NEW YORK, N. Y., SATURDAY, OCTOBER 17, 1959

No. 41 *2*

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317 Tank Commandos—Campo Lawrence .....Mar. 11  
318 Operation Dames—Meyer-Henderson .....Mar. 11  
319 The Roadracers—Lawrence Fraser .....Apr. 1  
320 Daddy-O—Contino-Giles .....Apr. 1  
321 Horrors of the Black Museum—  
Gough-Curnow (C'Scope) .....May  
323 The Headless Ghost—Lyon-Rose (C'Scope) ...May  
Reform School Girl—Ed Byrnes .....June  
Drag Strip Girl—Fay Spain .....June  
404 Diary of a High School Bride—Sands-Robinson July 22  
405 Ghost of Dragstrip Hollow—Fair-Braddock ..July 22  
403 Sign of the Gladiator—  
(Colorscope) Ekberg-Marshall .....Sept. 23  
407 The Bucket of Blood—Morris-Miller .....Oct. 28  
409 The Leeches—Clark-Vickers .....Oct. 28  
408 The Jailbreakers—Hutton-Castle .....Dec. 30  
406 Goliath and the Barbarians (Scope-Color)—  
Reeves .....Jan. 13

### Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

White Wilderness—True-Life Adventure.....Sept.  
Tonka—Minea-Carey .....Dec.  
The Shaggy Dog—MacMurray-Hagen .....Apr.  
Sleeping Beauty—Cartoon feature .....July  
Darby O'Gill and the Little People—Munro-Sharpe..July  
The Big Fisherman—Keel-Kohner .....Aug.  
Third Man on the Mountain—Rennie-MacArthur ...Nov.

### Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

329 The Two-Headed Spy—Hawkins-Scala .....Mar.  
330 Forbidden Island—Hall Adams .....Mar.  
331 Gunmen from Laredo—Knapp-Davi .....Mar.  
332 Gidget—Dee-Darren (C'Scope) .....Apr.  
333 Bandit of Zhobe—Mature-Aubrey (C'Scope) ...Apr.  
334 Juke Box Rhythm—Morrow-Jones .....Apr.  
337 The Young Land—Wayne-Craig .....May  
338 Face of a Fugitive—MacMurray-McCarthy ...May  
339 Hey Boy! Hey Girl!—Prima-Smith .....May  
Man in the Saddle—reissue .....May  
Santa Fe—reissue .....May  
342 Verboten!—Best-Cummings .....May  
343 It Happened to Jane—Day-Lemmon-Kovacs ...June  
344 The H-Man—Japanese Cast .....June  
345 The Woman Eater—Coulouris-Day .....June  
Middle of the Night—Novak-March .....July  
Anatomy of a Murder—Stewart-Remick .....July  
The Legend of Tom Dooley—Landon-Morrow ..July  
Have Rocket, Will Travel—3 Stooges .....Aug.  
The 30-foot Bride of Candy Rock—Lou Costello .Aug.  
They Came to Cordura—Hayworth-Cooper ...Oct.  
The Tinger—Price-Evelyn .....Oct.  
The Crimson Kimono—Shaw-Corbett-Shigeta .. Oct.  
The Mouse That Roared—(Color) Sellers-Seberg Nov.  
The Last Angry Man—Muni-Wayne .....Nov.  
Yesterday's Enemy—Baker-Rolfe .....Nov.  
Battle of the Coral Sea—Robertson-Scala .....Nov.  
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230 The Bridge on the River Kwai—  
Holden-Guinness (C'Scope) .....Special

### RELEASE SCHEDULE FOR FEATURES

#### Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5657 Friendly Persuasion—reissue .....Mar. 12  
5905 Al Capone—Steiger-Spain .....Apr. 5  
5911 King of the Wild Stallions—  
Montgomery-Brewster (C'Scope) .....May 17  
5910 Speed Crazy—Halsey-Lime .....June 28  
5909 The Rebel Set—Kathleen Crowley  
(formerly "Beatsville, U.S.A.") .....June 28  
5914 The Big Circus—Mature-Fleming .....July 22  
5907 Battle Flame—Brady-Edwards .....July 26  
5908 Surrender-Hell!—Cabot-Andes .....July 26  
5917 The Bat—Price-Moorehead .....Aug. 9  
5916 Face of Fire—Whitmore-Mitchell .....Aug. 9  
5913 Web of Evidence—Johnson-Miles  
(formerly "Beyond this Place") .....Sept. 6  
The House of Intrigue—Jurgens-Addama  
(formerly "Calling North Pole")  
Atomic Submarine—Franz-Foran  
Bluebeard's Ten Honeymoons—Sanders-Calvert  
Raymie and the Barracuda—Ladd-Adams-Agar  
Pay or Die—Borgnine  
Streets of Montmartre—Turner  
Teacher Was a Sexpot—Van Doren  
The Purple Gang—Sullivan-Edwards  
The Hypnotic Eye—Bergcrac-Hayes

## Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 911 Night of the Quarter Moon—  
London-Barrymore (C'Scope) .....Feb.  
910 The Journey—Kerr-Brynnner .....Feb.  
915 The First Man Into Space—Thompson-Landi ...Feb.  
912 The Mating Game—Reynolds-Randall (C'Scope) Mar.  
913 Nowhere to Go—Nader-Smith .....Mar.  
919 Count Your Blessings—  
Kerr-Brazzi-Chevalier (C'Scope) .....Apr.  
914 Green Mansions—Hepburn-Perkins (C'Scope) ..Apr.  
917 The World, the Flesh and the Devil—  
Belafonte-Stevens-Ferrer (C'Scope) .....May  
918 Watusi—Montgomery-Elg .....May  
920 The Mysterians—Japanese-made .....June  
921 The Angry Hills—Mitchum-Mueller (C'Scope) .June  
916 Ask Any Girl—  
Niven-MacLaine-Young (C'Scope) .....June  
922 North by Northwest—Grant-Saint-Mason .....July  
923 The Beat Generation—  
Cochran-Van Doren (C'Scope) .....July  
The Big Operator—Rooney-Van Doren .....Aug.  
The Scapegoat—Guinness .....Aug.  
It Started With a Kiss—Ford-Reynolds .....Sept.  
For The First Time—Lanza .....Sept.  
Tarzan, The Ape Man—Denny Miller .....Oct.  
Girl's Town—Van Doren .....Oct.  
Libel—Bogarde-DeHavilland .....Oct.  
The House of Seven Hawks—R. Taylor .....Nov.  
The Wreck of the Mary Deare—Cooper-Heston Dec.  
Never So Few—Sinatra-Lollabrigida .....Dec.  
The Time Machine—Taylor-Young .....Jan.  
The Gazebo—Ford-Reynolds .....Jan.  
Ben Hur .....Special

## Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5811 The Trap—Widmark-Louise .....Feb.  
5812 The Young Captives—Marlo-Patten .....Feb.  
5813 The Black Orchid—Loren-Quinn .....Mar.  
R5815 A Place in the Sun—reissue .....Mar.  
R5816 Stalag 17—reissue .....Mar.  
R5819 Shane—reissue .....Apr.  
5814 Tempest—Heflin-Mangano-Lindfors .....Apr.  
5817 Thunder in the Sun—Chandler-Hayward .....May  
5818 The Hangman—Taylor-Louise .....June  
R5824 Loving You—reissue .....June  
R5825 King Creole—reissue .....June  
5822 Tarzan's Greatest Adventure—Gordon Scott ..June  
5826 The Man Who Could Cheat Death—  
Diffing-Court .....June  
5820 Don't Give Up the Ship—Lewis-Merrill .....July  
5821 Last Train from Gun Hill—  
Douglas-Quinn-Jones .....July  
5823 The Five Pennies—Kaye-Bel Geddes .....Aug.  
5901 That Kind of Woman—Loren-Hunter .....Sept.  
R5902 Samson and Delilah—Reissue .....Sept.  
5903 But Not For Me—Gable-Baker .....Oct.  
5904 The Jayhawkers—Chandler-Maury (Tech.) ...Nov.  
5907 Career—Martin-MacLaine .....Nov.  
R5909 Ulysses—Reissue .....Nov.  
5908 Li'l Abner—Palmer-Parrish .....Dec.  
R5905 Country Girl—Reissue .....Jan.  
R5906 The Bridges at Toko-ri—Reissue .....Jan.

## Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 901-9 Inn of the Sixth Happiness—  
Bergman-Jurgens (C'Scope) .....Jan.  
902-7 Sheriff of Fractured Jaw—  
More-Mansfield (C'Scope) .....Jan.  
903-5 Smiley Gets a Gun—Keith Calvert (C'Scope) ..Jan.  
904-3 Rally 'Round the Flag, Boys!—  
Woodward-Newman-Collins (C'Scope) ....Feb.  
907-6 Intent to Kill—Todd-Drake (C'Scope) .....Feb.  
908-4 Alaska Passage—  
Williams-Hayden (Regalscope) .....Feb.  
905-0 I, Mobster—Cochran-Milan (C'Scope) .....Feb.  
906-8 These Thousand Hills—  
Murray-Remick (C'Scope) .....Feb.  
909-2 The Remarkable Mr. Pennypacker—  
Webb-McGuire (C'Scope) .....Mar.

- 910-0 The Sound and the Fury—  
Brynnner-Woodward (C'Scope) .....Mar.  
Diary of Anne Frank—  
Perkins-Shildkraut (C'Scope) (pre-release) .Mar.  
911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.  
915-9 Compulsion—  
Welles-Varsi-Stockwell (C'Scope) .....Apr.  
914-2 Warlock—Widmark-Malone (C'Scope) .....Apr.  
917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May  
912-6 The Sad Horse—Ladd-Wills (C'Scope) .....May  
913-4 The Little Savage—  
Armendarez (Regalscope) .....May  
918-3 Say One for Me—  
Crosby-Reynolds-Wagner (C'Scope) .....June  
920-9 Here Come the Jets—  
Broidy-Thomas (Regalscope) .....June  
922-5 South Pacific—Gaynor-Brazzi .....July  
Holiday for Lovers—Webb-Wyman (C'Scope) July  
921-7 Son of Robin Hood—  
Hedison-Laverick (C'Scope) .....July  
924-1 Miracle of the Hills—  
Rex Reason (Regalscope) .....July  
925-8 Blue Denim—DeWilde-Lynley (C'Scope) ...Aug.  
926-6 A Private's Affair—Mineo-Carere (C'Scope) ..Aug.  
928-2 Return of the Fly—  
Price-Halsey (Regalscope) .....Aug.  
927-4 Alligator People—  
Garland-Macready (C'Scope) .....Aug.  
929-0 The Blue Angel—Jurgens-Britt (C'Scope) ...Sept.  
930-8 Oregon Trail—MacMurray (C'Scope) .....Sept.  
931-6 The Best of Everything—  
Lange-Boyd-Parker (C'Scope) .....Oct.  
932-4 Five Gates to Hell—Owens-Brand (C'Scope) Oct.  
The Man Who Understood Women—  
Fonda-Caron (C'Scope-Color) .....Oct.  
933-2 Hound Dog Man—Lynley-Fabian (C'Scope) .Nov.  
936-5 Beloved Infidel—Kerr-Peck (C'Scope) .....Nov.  
934-0 Journey To The Center Of The Earth—  
Boone-Mason (C'Scope) .....Dec.  
935-7 Dog of Flanders—Ladd-Bikel (C'Scope) .....Dec.  
937-3 Condemned Patrol (T.T.)—  
Lupton-Rodann (Regalscope) .....Dec.  
The Story on Page One—  
Hayworth-Franciosa (C'Scope) .....Dec.

## United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Separate Tables—Niven-Kerr-Hayworth .....Feb.  
Lonelyhearts—Clift-Loy .....Feb.  
The St. Louis Bank Robbery—Steve McQueen .....Feb.  
Anna Lucasta—Kitt-Davis, Jr. ....Feb.  
Alias Jesse James—Hope-Fleming .....Mar.  
The Horse's Mouth—Alec Guinness .....Mar.  
Mustang—Jack Beutel .....Mar.  
Some Like it Hot—Monroe-Curtis-Lemmon .....Mar.  
Riot in Juvenile Prison—Hoyt-Henderson .....Apr.  
The Naked Maja—Gardner-Franciosa .....Apr.  
Man in the Net—Ladd-Jones .....May  
Gunfight at Dodge City—Joel McCrea .....May  
Pork Chop Hill—Peck-Gaurdino .....May  
Hound of the Baskervilles—Peter Cushing .....June  
Shake Hands with the Devil—Cagney-Murray-Wynter June  
The Four Skulls of Jonathan Drake—Franz-French ..June  
Invisible Invaders—Agar-Byron .....June  
A Hole in the Head—Sinatra-Parker-Robinson ....July  
The Horse Soldiers—Wayne-Holden .....July  
Day of the Outlaw—Ryan-Ives-Louise .....July  
Pier 5, Havana—Mitchell-Hayes .....July  
Cry Tough—Saxon-Cristal .....Aug.  
The Devil's Disciple—Douglas-Olivier .....Aug.  
The Rabbit Trap—Borgnine-Brian .....Aug.  
Ten Seconds to Hell—Chandler-Palace .....Sept.  
Cast a Long Shadow—Murphy-Moore .....Sept.  
Inside The Mafia—Mitchell .....Sept.  
Take a Giant Step—Nash-Dee .....Oct.  
Timbuktu—Mature-DeCarlo .....Oct.  
Counterplot—Tucker .....Oct.  
The Wonderful Country—  
Mitchum-London .....Oct.  
Odds Against Tomorrow—Belafonte-Ryan .....Nov.  
Subway in the Sky—Johnson-Neff .....Nov.  
Gunfighters of Abilene—Crabbe .....Nov.  
Happy Anniversary—Niven-Gaynor .....Dec.  
Solomon and Sheba—Brynnner-Lollabrigida .....Dec.  
On the Beach—Peck-Gardner .....Dec.  
The Pusher—Carlylse .....Dec.



## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.  
5912 The Silent Enemy—British cast .....Jan.  
5913 Money Women and Guns—  
Mahoney-Hunter (C'Scope) .....Jan.  
5914 A Stranger in My Arms—  
Allyson-Chandler (C'Scope) .....Feb.  
5915 No Name on the Bullet—  
Murphy-Evans (C'Scope) .....Feb.  
5916 Never Steal Anything Small—  
Cagney-Jones (C'Scope) .....Mar.  
5917 Step Down to Terror—Drake-Miller .....Mar.  
5918 Imitation of Life—Turner-Gavin-Moore .....Apr.  
5919 The Wild and the Innocent—  
Murphy-Dru (C'Scope) .....May  
5920 Floods of Fear—Keel-Heywood .....May  
5923 The Mummy—English-made .....July  
5924 Curse of the Undead—Fleming-Crowley .....July  
5925 This Earth is Mine—  
Hudson-Simmons (C'Scope) .....July  
5926 Born to Be Loved—Haas-Morris .....July  
5927 Pillow Talk—Day-Hudson .....Oct.  
6001 4D Man—Lansing-Meriwether (Color) .....Nov.  
6002 Sapphire—(English cast) (Color) .....Nov.  
6003 Operation Petticoat—Grant-Curtis .....Dec.

## Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

- 809 Up Periscope—Garner-O'Brien .....Feb. 7  
810 The Hanging Tree—Cooper-Schell .....Feb. 21  
811 Helen of Troy—reissue .....Mar. 7  
812 Land of the Pharaohs—reissue .....Mar. 14  
813 Rio Bravo—Wayne-Martin-Dickenson .....Apr. 4  
814 A Star is Born—reissue .....Apr. 18  
815 Westbound—Scott-Mayo .....Apr. 25  
816 Born Reckless—Van Doren-Richards .....May 9  
817 Island of Lost Women—Richards-Stevenson .....May 16  
818 The Philadelphian—Newman-Rush .....May 30  
819 Gigantus, The Fire Monster—Japanese-made .....June 13  
820 Teenagers from Outer Space—Japanese-made .....June 20  
821 The Nun's Story—Hepburn-Finch .....July 4  
822 Hercules—Italian-made .....July 25  
823 John Paul Jones—Stack-O'Brien .....Aug. 8  
901 Yellowstone Kelly—Walker-Byrnes .....Sept. 5  
902 Look Back in Anger—Burton-Ure-Bloom .....Sept. 26  
903 The F.B.I. Story—Stewart-Miles .....Oct. 10  
904 —30— Jack Webb .....Nov. 7  
905 A Summer Place—Egan-McGuire .....Nov. 28  
906 The Boy and the Laughing Dog—Reissue .....Dec. 19  
907 The Miracle—Baker-Moore .....Dec. 26

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

- 3755 Magoo's Homecoming—Mr. Magoo (6 m. ..Mar. 5  
3610 Little Boy with a Big Horn—  
Favorite (reissue) (7 m.) .....Mar. 12  
3554 Candid Microphone No. 1—  
(reissue (9½ m.) .....Mar. 12  
3611 The Egg Hunt—Favorite (reissue) (7½ m.) Mar. 26  
3756 Merry Minstrel Magoo—Mr. Magoo (6 m.) Apr. 9  
3854 Magic Stone—Novelty (10 m.) .....Apr. 9  
3612 Madeline—Favorite (reissue) (7 m.) .....Apr. 16  
3757 Magoo's Lodge Brother—Mr. Magoo (6 m.) May 7  
3555 Candid Microphone No. 2—reissue (9½ m.) May 14  
3613 Novelty Shop—Favorite (reissue) (6½ m.) May 14  
3954 The Three Big Bears—  
Animal Cavalcade (reissue) (8 m.) .....May 28  
3614 Christopher Crumpet—  
Favorite (reissue) (7 m.) .....June 11  
3806 Jungle Adventure—Sports (9½ m.) .....June 11  
3855 Babies by Bannister—  
Novelty (reissue) (8½ m.) .....June 25  
3758 Terror Faces Magoo—Mr. Magoo (6 m.) July 9  
3615 Poor Elmer—Favorite (reissue) (7½ m.) July 16  
3556 Candid Microphone No. 3—reissue (10 m.) July 23  
3856 Community Sing No. 1—  
Novelty (reissue) (10 m.) .....July 30  
4751 Ragtime Bear—  
Mr. Magoo (reissue) (7 min.) .....Sept. 3  
4801 Wheeling Wizards—(reissue) (9½ min.) Sept. 3  
4551 Candid Microphone #4—  
(reissue) (10 min.) .....Sept. 10  
4602 Animal Cracker Circus—  
(reissue) (7 min.) .....Sept. 17  
4601 Gerald McBoing Boing's Symphony—  
(reissue) (7½ min.) .....Sept. 17

- 4851 Sitka Sue (reissue) (10½ min.) .....Sept. 17  
4951 Jerry Wald and Orchestra—  
(reissue) (10½ min.) .....Sept. 24  
4752 Spellbound Hound—  
Mr. Magoo (reissue) (7 min.) .....Oct. 1  
4603 Bringing Up Mother (reissue) (7 min.) Oct. 8  
4802 The Marvels—Golf Trick Shooting .....Oct. 29

## Columbia—Two Reels

- 3404 Triple Crossed—3 Stooges (16 m.) .....Feb. 2  
3424 The Mayor's Husband—  
Hugh Herbert (reissue) (16 m.) .....Feb. 9  
3434 Farmer for a Day—  
Andy Clyde (reissue) (17½ m.) .....Mar. 19  
3425 Perfectly Dismated—Favorite (reissue) Apr. 2  
3435 Wine, Women and Song—  
Baer-Rosenbloom (reissue) (15½ m.) Apr. 23  
3160 Midnight Rider of the Plains—  
serial (15 ep.) (reissue) .....May 2  
3426 Woo Woo Blues—  
Hugh Herbert (reissue) (16 m.) .....May 21  
3405 Sappy Bull Fighters—3 Stooges (15½ m.) June 4  
3436 Spook to Me—Andy Clyde (reissue) (17 m.) June 18  
4401 Up In Daisy's Penthouse—  
Three Stooges (reissue) (16½ min.) Sept. 3  
4421 Super Wolf—  
Hugh Herbert (reissue) (16 min.) Sept. 17  
4402 Booty and the Beast—  
The Three Stooges (reissue) (16½ min.) Oct. 15  
4431 Fraidy Cat—Joe Besser (reissue) (16 min.) Oct. 22

## Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

- C-31 Jerry's Diary—Tom & Jerry (7 m.) .....  
C-32 Slicked-Up Pup—Tom & Jerry (6 m.) .....  
C-33 Nitwit Kitty—Tom & Jerry (7 m.) .....  
C-34 Cat Napping—Tom & Jerry (7 m.) .....  
C-35 The Flying Cat—Tom & Jerry (7 m.) .....  
C-36 The Duck Doctor—Tom & Jerry (7 m.) .....  
C-37 The Two Mousketeers—Tom & Jerry (7 m.) ...  
C-38 Smitten Kitten—Tom & Jerry (8 m.) .....  
C-39 Triplet Trouble—Tom & Jerry (7 m.) .....  
C-40 Little Runaway—Tom & Jerry (7 m.) .....  
C-41 Fit to Be Tied—Tom & Jerry (7 m.) .....  
C-42 Push-Button Kitty—Tom & Jerry (7 m.) .....  
W-61 Cruise Cat—Tom & Jerry (7 m.) .....  
W-62 The Doghouse—Tom & Jerry (6 m.) .....  
W-63 The Missing Mouse—Tom & Jerry (6 m.) .....  
W-64 Jerry and Jumbo—Tom & Jerry (7 m.) .....  
W-65 Johann Mouse—Tom & Jerry (8 m.) .....  
W-66 That's My Pop—Tom & Jerry (7 m.) .....  
W-67 Car of Tomorrow—Tex Avery ( m.) .....  
W-68 Magical Maestro—Tex Avery (7 m.) .....  
W-69 One Cab's Family—Tex Avery (8 m.) .....  
W-70 Rock-A-Bye Bear—Tex Avery (7 m.) .....  
W-71 Caballero Droopy—Tex Avery (6 m.) .....  
W-72 Little Johnny Jet—Tex Avery (7 m.) .....  
W-73 TV of Tomorrow—Tex Avery (7 m.) .....  
W-74 Droopy's Double Trouble—Tex Avery (7 m.) ....  
W-75 Little Wiscquacker—Barney Bear (7 m.) .....  
W-76 Busybody Bear—Barney Bear (6 m.) .....  
W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...  
W-78 Cobs and Robbers—Barney Bear (6 m.) .....

## Paramount—One Reel

- E19-1 Let's Stalk Spinach (7 min.) .....Sept. 4  
E19-2 Punch and Judo (6 min.) .....Sept. 4  
E19-3 Popeye's Pappy (7 min.) .....Sept. 4  
E19-4 Lunch With A Punch (7 min.) .....Sept. 4  
E19-5 Swimmer Take All (7 min.) .....Sept. 4  
E19-6 Friend or Phony (7 min.) .....Sept. 11  
S19-1 Better Bait Than Never (7 min.) .....Sept. 11  
S19-2 Surf Bored (7 min.) .....Sept. 11  
S19-3 Huey's Ducky Daddy (7 min.) .....Sept. 11  
S19-4 The Seapreme Court (7 min.) .....Sept. 11  
S19-5 Crazy Town (6 min.) .....Sept. 18  
S19-6 Hair Today, Gone Tomorrow (7 min.) Sept. 18  
S19-7 Cage Fright (7 min.) .....Sept. 18  
S19-8 Pig-A-Boo (7 min.) .....Sept. 18  
S19-9 Frightday The 13th (7 min.) .....Sept. 18  
S19-10 True Boo (7 min.) .....Sept. 25  
S19-11 Northwest Mousie (7 min.) .....Sept. 25  
S19-12 Surf and Sound (7 min.) .....Sept. 25  
S19-13 Of Mice And Menace (7 min.) .....Sept. 25  
S19-14 Ship-A-Hoocy (7 min.) .....Sept. 25

1959

5901-4	Clobber's Ballet Ache— Terrytoon (C'Scope) (7 m.)	Jan.
5931-1	The Racket Buster— Terrytoon (reissue) (7 m.)	Jan.
7903-8	Swedish Jets Zoom— Movietone (C'Scope) (9 m.)	Jan.
7902-0	Basketball's Aces in Action— Movietone (C'Scope) (10 m.)	Feb.
7902-2	The Tale of a Dog— Terrytoon (C'Scope) (7 m.)	Feb.
5932-9	The Super Salesman— Terrytoon (reissue) (7 m.)	Mar.
7903-8	Swedish Air Force— Movietone (C'Scope) (9 m.)	Mar.
5903-0	Another Day Another Doormat— Terrytoon (C'Scope) (7 m.)	Mar.
5933-7	Sparky the Firefly— Terrytoon (reissue) (7 m.)	Mar.
7901-2	Alaska—Movietone (C'Scope)	Mar.
7904-6	Hawaii—Movietone (C'Scope)	Apr.
5904-8	The Flamboyant Arms— Terrytoon (C'Scope) (7 m.)	Apr.
5934-5	The Magic Slipper— Terrytoon (reissue) (7 m.)	Apr.
5905-5	Footie's Train Ride—Terrytoon (C'Scope)	May
5935-2	A Sleepless Night— Terrytoon (reissue) (7 m.)	May
7905-3	Movietone—CinemaScope	May
7906-1	Movietone—CinemaScope	June
5906-3	Gaston's Mama Lisa—Terrytoon (C'Scope)	June
5936-0	Foiling the Fox—Terrytoon (reissue)	June
7907-9	Movietone—CinemaScope	July
5907-1	The Minute and 1/2 Man— Terrytoon (C'Scope)	July
5937-8	How to Keep Cool—Terrytoon (reissue)	July
7908-7	Movietone—CinemaScope	Aug.
5908-9	The Fabulous Firework Family— Terrytoon (C'Scope)	Aug.
5938-6	Better Late than Never— Terrytoon (reissue)	Aug.
5909-7	Wild Life—Terrytoon (C'Scope)	Sept.
5910-5	Hashimoto-San—Terrytoon (C'Scope)	Oct.
5911-3	Creatures from Outer Space— Terrytoon (C'Scope)	Nov.
5912-1	The Leaky Faucet—Terrytoon (C'Scope)	Dec.

Universal—One Reel

3914	Robinson Gruesome—Cartune (6 m.)	Feb. 2
3934	Operation Sawdust—Cartune(reissue) (6 m.)	Feb. 23
3915	Tomcat Combat—Cartune (6 m.)	Mar. 2
3974	Safari City—Color Parade (9 m.)	Mar. 9
3935	Wrestling Wrecks—Cartune(reissue) (6 m.)	Mar. 23
3916	Yukon Have It—Cartune (6 m.)	Mar. 30
3975	Travel Tips—Color Parade (8 m.)	Apr. 20
3917	Log Jammed—Cartune (6 m.)	Apr. 20
3918	Panhandle Scandal—Cartune (6 m.)	May 18
3976	Land of the Maya—Color Parade (9 m.)	June 1
3919	Bee Bopped—Cartune (6 m.)	June 15
3920	Woodpecker in the Moon—Cartune (6 m.)	July 13
3977	Below the Keys—Color Parade	July 13
3921	The Tee Bird—Cartune (6 m.)	Aug. 10
3978	Road to the Clouds—Color Parade	Aug. 24
3923	Space Mouse—Cartune (6 m.)	Sept. 7
3922	Romp In A Swamp—Cartune (6 m.)	Oct. 5

6726	Wild & Wooley Hare—Bugs Bunny (7 m.)	Aug. 1
6713	Cat's Paw—Looney Tune (7 m.)	Aug. 15
6316	Doggone South—Hit Parade (7 m.)	Aug. 22
6714	Here Today, Gone Tamale— Looney Tune (7 m.)	Aug. 29
7721	Bonanza Bunny—Bugs Bunny (7 m.)	Sept. 5
7301	Drip Along Daffy—Blue Ribbon (7 m.)	Sept. 12
7701	A Broken Leghorn (7 m.)	Sept. 26
7302	Often an Orphan—Blue Ribbon (7 m.)	Oct. 3
7702	Wild About Hurry—M.M. (7 m.)	Oct. 10
7501	Royal Duck Shoot—Adventure (reissue)	Oct. 17
7303	Putty Tat Trouble—Blue Ribbon (7 m.)	Oct. 24
7722	A Witch's Tangled Hare— Bugs Bunny (7 m.)	Oct. 31
7703	Unnatural History—Looney Tunes (7 m.)	Nov. 14
7304	Hot Cross Bunny—L. T. Rib Tickler (7 m.)	Nov. 21
7502	Daredevils on Wheels—Adventure (reissue)	Nov. 28
7704	Tweet Dreams—Looney Tunes (7 m.)	Dec. 5
7305	A Bear for Punishment—Blue Ribbon (7 m.)	Dec. 12
7723	People Are Bunny—Bugs Bunny (7 m.)	Dec. 19
7306	A Bone for a Bone—Blue Ribbon (7 m.)	Jan. 2
7705	Fastest With The Mostest— Looney Tunes (7 m.)	Jan. 9
7706	West of the Pesos—Looney Tunes (7 m.)	Jan. 23
7307	The Prize Pest—Blue Ribbon (7 m.)	Jan. 30
7503	Happy Holidays—Adventure (reissue)	Feb. 6
7724	Horse Hare—Bugs Bunny (7 m.)	Feb. 13
7308	Tweety's S.O.S.—Blue Ribbon (7 m.)	Feb. 20
7707	Wild Wild World—Looney Tune (7 m.)	Feb. 27

NEWSWEEKLY NEW YORK

RELEASE DATES

News of the Day		
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213	Mon. (O) ...Oct. 5	85 Tues. (O) ....Oct. 27
214	Wed. (E) ...Oct. 7	86 Thurs. (E) ....Oct. 29
215	Mon. (O) ...Oct. 12	87 Tues. (O) ....Nov. 3
216	Wed. (E) ...Oct. 14	88 Thurs. (E) ...Nov. 5
217	Mon. (O) ...Oct. 19	89 Tues. (O) ....Nov. 10
218	Wed. (E) ...Oct. 21	90 Thurs. (E) ...Nov. 12
219	Mon. (O) ...Oct. 28	91 Tues. (O) ....Nov. 17
220	Wed. (E) ...Oct. 30	92 Thurs. (E) ...Nov. 19
221	Mon. (O) ...Nov. 2	
222	Wed. (E) ...Nov. 4	<b>Fox Movietone News</b>
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224	Wed. (E) ...Nov. 11	84 Tues. (E) ....Oct. 6
225	Mon. (O) ...Nov. 16	85 Friday (O) ....Oct. 9
226	Wed. (E) ...Nov. 18	86 Tues. (E) ....Oct. 13
		87 Friday (O) ....Oct. 16
		88 Tues. (E) ....Oct. 20
		89 Friday (O) ....Oct. 23
		90 Tues. (E) ....Oct. 27
		91 Friday (O) ....Oct. 30
		92 Tues. (E) ....Nov. 3
		93 Friday (O) ...Nov. 6
		94 Tues. (E) ....Nov. 10
		95 Friday (O) ...Nov. 13
		96 Tues. (E) ....Nov. 17

Universal News

78	Thurs. (E) ....Oct. 1
79	Tues. (O) ....Oct. 6
80	Thurs. (E) ....Oct. 8
81	Tues. (O) ....Oct. 13
82	Thurs. (E) ....Oct. 15
83	Tues. (O) ....Oct. 20



# HARRISON'S REPORTS

## Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, OCTOBER 24, 1959

No. 43

## CONCILIATE NOW!

It is with distinct pleasure we are able to report that the differences of opinion among members of the Allied States Association of Motion Picture Exhibitors about the use of the Conciliation Plan have been smoothed over and that the way has been cleared for a full acceptance and trial of the plan by the members and leaders of National Allied.

The signal for this pleasant reaction is the current bulletin issued from the national headquarters of the organization in Washington, D.C. which calls for the use of conciliation in forthright terms.

We find ourselves in thorough editorial agreement with the bulletin. There is nothing to be gained and much to be lost by not using Conciliation at this time. Similarly, we are pleased that the debate within Allied ranks has ended so. By the same token, we are pleased that the discussion took place because we would have been disappointed had the organization blindly accepted the proposal without first undergoing the extended discussions which preceded acceptance. The healthy organization is the one in which diverse opinions can be openly expressed without fear of reprisal and, when the time for action arrives, can agree upon a positive course.

There isn't a thinking person in the industry who has not been aware of the drawbacks of the Conciliation Plan from the first — many of the points have been enumerated in the pages of this paper in the recent past — but to all practical intent and purpose, the Conciliation Plan is now the law of the industry, in much the same fashion the consent decrees are the law of the land, and every effort should be put forth to prove the wisdom, or lack of it, of the Conciliation Plan.

The text of the Allied bulletin, which contains both the admonition to make use of Conciliation and instructions for reporting the results, follows:

"The Conciliation Plan put into effect by the film companies in 1957 has been revived at the suggestion of the American Congress of Exhibitors (ACE). Eric Johnston, spokesman for the film companies, has stated that it is available to all classes of exhibitors for all manner of controversies arising between exhibitors and distributors.

"As an indication of its scope, the plan includes controversies involving: Runs, refusal to solicit or sell, clearance, waiting time, print availabilities, cancellation of playdates, film rentals, terms, and conditions of license, adjustments of film rentals, competitive bidding, irregularities in bidding, requiring bidding between non-competing theatres, forcing features or shorts, contract violations, or any other abuses experienced by exhibitors in relations with distributors."

(continued on back page)

## 39 in 13 FROM COLUMBIA

The recent announcement by top Columbia management of a 39 feature film program over a 13 month period commencing in January, 1960 is heartening news for product-starved exhibitors and further proof that the Columbia formula as announced last year by Prexy Abe Schneider has produced a climate conducive to active production.

Scheduling three films per month, the Columbia line-up for the next thirteen months period appears as follows:

January 1960 — Sam Spiegel's "Suddenly, Last Summer;" the George Sydney-Norman Krasna production, "Who Was That Lady?" and Philip Waxmans "The Gene Krupa Story."

February — "Man on a String" by Louis de Rochemont; Carol Reed's "Our Man in Havana." and "Babette Goes to War," a Brigitte Bardot vehicle.

March — "Once More With Feeling," Stanley Donen's production of the Broadway hit; Warwick's "The Killers of Kilimanjaro," and Harry Joe Brown's "Comanche Station."

April — Jimmy Stewart starring in "The Mountain Road;" "Because They're Young" and "Search for Cherefto."

May — Hall Bartlett's "All The Young Men;" Sam Katzman's "The Enemy General," and "The Strangers of Bombay" from Hammer Films.

June — Boris Kaplan's production of the best-selling novel, "Let No Man Write My Epitaph;" the classic, "Gulliver's Travels," a Charles Schnee production, and Samuel Fuller's "Underworld, U.S.A."

In addition, William Goetz' "Crescendo, The Story of Franz Liszt" is slated for special release at about this time.

July — "Strangers When We Meet," a Richard Quine production, "Lucretia Borgia" and the "Rin-Tin-Tin Story."

August — Charles Schnee's "I Aim at the Stars;" Stanley Donen's "Surprise Package;" and Cornel Wilde's "Caves of Night."

September — "The Kingdom of Man" by Philip Yordan; Hammer Film's "The Two Faces of Dr. Jekyll" and George Sidney's "Pepe."

October — William Goetz' "Cry For Happy;" Foy's "Brink's Bank Robbery," and Corona-Arwin's "Who is Sylvia?"

November — Charles Feldman's "Fair Game;" Fred Kohlmar's "The Devil at Four O'Clock," and Warwick's "Jazz Boat."

(continued on back page)

**"Libel" with Olivia de Havilland  
and Dirk Bogarde**

(M-G-M, October; 100 minutes)

A courtroom melodrama, "Libel" is a well-made film that occasionally sparkles with crackling legalistic exchanges. However, the total effect seems a trifle contrived. The plot revolves about the true identity of a former British officer, and movie fans schooled in the intricacies of detective work will grow impatient with the attempts to prove a man's identity when fingerprints would simply solve the problem without the courtroom pyrotechnics.

Once this point is forgotten, the film becomes absorbing and interesting. Olivia de Havilland is effective as the American-born wife of the English Baronet who is accused of being other than what he appears to be. Dirk Bogarde is persuasive as the Baronet, but Paul Massie is unconvincing as the Canadian airman who attempts to unmask what he believes to be the Bogarde masquerade. Robert Morley and Wilfrid Hyde-White both lend spice to the proceedings with their portrayals of opposing attorneys.

Anthony Asquith's direction is solid, with the strong climax of the film being well-managed:—

Paul Massie, a Canadian pilot, arrives in London and while watching TV spots Bogarde and De Havilland. Massie, who knew Bogarde in prison camp during World War II, thinks that the man on television is an imposter and goes to his home to investigate.

After confronting Bogarde, who is troubled by temporary amnesia about the post war period, Massie decides that Bogarde is not the English Baronet at all, but an actor who resembled Bogarde and was in the same prison camp.

He takes the story to a newspaper and a trial ensues. During the course of the trial, the action is told by the flashback method as both Bogarde and Massie tell their versions of the story and the events of the prison camp.

From the first it appears that the Massie case is the strongest and De Havilland is thoroughly confused by the trial. She doubts that Bogarde is her real husband and locks him out of their flat.

Bogarde, troubled by the amnesia mentioned earlier, wanders the streets of London in search of the clue that will permit him to uncover his real identity. For he, too, has become unnerved by the court battle and charges and is no longer sure of himself. But, stopping at poolside reflection of himself, Bogarde learns the truth and enters the courtroom a confident man.

DeHavilland testifies that she doesn't think that the man on trial is really the Baronet and the outlook appears grim. But Bogarde's lawyer springs a surprise witness, a battered and helpless man who is revealed to be the English actor whom Bogarde had attempt to kill when he was threatened by the actor, who actually did have plans to return to England as the Baronet.

The trial concludes happily as De Havilland and Bogarde re-unite and both combine to forgive Massie who really meant well.

**CREDITS:** Produced by Anatole de Grunwald. Directed by Anthony Asquith. Screenplay by Anatole de Grunwald and Karl Tunberg based on the play by Edward Wooll. Family.

—30—

**with Jack Webb**

(Warner Bros., November; 96 minutes)

The city room of a Los Angeles newspaper provides the background for this wafter-thin film about a news story in the making, the city-wide search for a lost lass, and the inner fight of Jack Webb against the cruelty of the past.

Basically, the film is about the several hundred minute details that go into the publishing of a newspaper, but under the firm directorial hand of Jack Webb the story skips and starts across the lives of the people who compose the newspaper. There is the gruff night city editor, William Conrad, who has a heart of pure gold, there is the rich society girl struggling to get a break in the newspaper racket, there is the young copy boy, David Nelson, who finally gets his big opportunity, there is the old time newspaper man and woman who love newspaper work more than they love life, there is harassed wife of the managing editor who is trying to make him forget the cruelty of his past, and above all, there is every cliché in the history of newspaper films as the assorted characters crack wise in fulsome and flippant fashion.

The film, because of the presence of Webb, for marquee value, should make good program material:—

The staff of the paper makes ready for the publishing of the newspaper and the problem of what to put on the front page comes up. The question is bandied about until the problem is solved with the news that a little girl has been lost in the sewer system of the city.

Webb galvanizes the city room into action to cover the story and for the rest of the film the report that come in serve as a counterpoint to two other plots.

The first is the problem of Jack Webb whose first wife and child were killed in an auto accident. Webb's second wife, unable to have children of her own, wants to adopt a youngster, but Webb is afraid of his feelings.

The second is a Hawaii-to-New York speed attempt by the grandson of one of the staff members. This ends in tragedy when the youngster is killed in a crash and Webb is forced to break the news to the grandmother.

As the story progresses and it appears that the child will not be found, a pall takes over the city room. It is livened somewhat when Webb sends the society dame out on an assignment and she comes back with an exclusive story. But nonetheless, the air hangs heavy. Further release is provided when Nelson gets his wish and is promoted from copy boy to cub reporter — but not enough to dispel the gloom caused by the continued missing presence of the little girl.

But this is soon dispersed when the child is found and the city room rejoices. The film then turns to the solving of Jack Webb's problem. This is done neatly when his wife brings the youngster they are about to adopt up to the office. Webb sees him and his heart melts. At the close he tearfully hugs the youngster and promise of a long and happy relationship seems likely.

**CREDITS:** Produced and directed by Jack Webb. Screenplay by William Bowers. Family.



**"The Warrior and the Slave Girl"**  
(All Italian Cast)

(Columbia, November; 89 minutes)

—SUPERCINESCOPE, EASTMAN COLOR—

Beyond the obvious exploitation values of gladiator struggles, roaming legions of Roman troops across the wastelands of ancient Armenia and the pageantry of an Asian court, this Italian import has little to recommend it.

The plot is a confused affair featuring intrigue and counter-intrigue in the court of the infant King of Armenia and is extremely difficult to follow. The situation isn't helped much by the dubbed-in English which is out of synchronization more than it is in. From the viewpoint of pure spectacle, the picture is effective, with the photography being a strong point.

However, Joe Levine did extremely well for exhibitors with "Hercules," and if Columbia backs up this film with a similar type promotion—the same results will follow. Apparently there is a strong market for this type of film and this one comes along early enough in the trend to cash in on it:—

Marcus Numidis, a Roman Tribune is sent to Armenia to quell a gladiator revolt. He raids the camp of the rebels and successfully captures the leader, Asclepius, and several voluptuous slave girls whom he has designs upon.

When he arrives at the capital city of Armenia he is greeted by the ageing Roman Governor as well as the infant King and his guardian, Princess Amira. Despite the fact the Romans are conquerors of the country, Amira plays up the new Roman.

But he is a man of heart, and when he sees the prisoners in the dungeon, he is repelled and frees all of them, among them a slave girl named Zahar. For her he has other plans, and assigns her the post of nurse to the king, who is sickly.

But Amira, jealous of the popularity of the new Roman, orders a gladiator battle in which the rebel Armenian leader is forced to kill a raging lion. At this point the rebels rise up, slay their captors and escape, taking the Roman tribune with them as prisoner.

The tribune is released on the proviso he get rid of Amira and restore the King to the throne. But Amira has had the King poisoned and is now the Queen. When the tribune confronts her and demands her removal, he is arrested by her soldiers and dumped into prison.

In the meantime, Zahar has prepared a special potion that has put the King into a coma, but saved him from the poison of Amira. When the tribune is rescued from prison by his faithful assistant, he returns to Zahar where they both reveal their love for each other.

Eventually the tribune manages to round up his Roman soldiers and mold them into a fighting unit. When he does so he attacks the stronghold of Amira and succeeds in killing her, while at the same time rescuing Zahar from the burning stake.

But the battle is not without penalty. The rebel leader, a much beloved man by the Armenians, has been killed in the battle. With his death, the tribune recognizes the cause of the rebel leader and enshrines his body in the tomb of kings.

**CREDITS:** Directed by Vittorio Cattafavi. Produced by Virgilio deBlase. General.

**"The Golden Fish"**

(Columbia, November; 19 minutes)

A well-deserved prize winner at the 1959 Cannes Film Festival, this charming 19-minute short about a boy, his fish and bird and a scavenging, menacing cat has been selected for feature attraction treatment.

A Chinese lad in Paris falls in love with a gold fish being exhibited at a carnival stand. But the youngster lacks the money to buy it. The love affair is endangered when a man comes up and spies the fish and also decides that he would want it. But he is unable to win it, and in the process breaks the youngster's bottle of milk. He pays the lad generously and with the extra money the youngster wins the fish.

He takes it home and the fish and bird deliver a charming ballet while the lad and his mother are away from the house. But the ballet ends when the fish, in a burst of exuberance, leaps out of the bowl.

Drama enters when a mangy neighborhood alley cat enters the apartment and menaces first the bird and then the fish. But just as it appears that the fish is about to be eaten, the cat drops him back into the bowls. The youngster returns to a scene of tranquility, unaware that his menagerie had been threatened.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 2365

(signed) DAVID MARTIN  
Editor

Sworn and subscribed before me this 14th day of October, 1959. Kenneth N. Adler, Notary Public, State of New York. (My commission expires March 30, 1960.)

**CONCILIATE NOW!***(continued from front page)*

The bulletin next refers to the Allied leaflet containing the plan and suggests that exhibitors lacking it, send for it once. The bulletin then continues:

"Do not be deterred in making use of the Conciliation Plan by the conflicting views that have been expressed concerning it. Some exhibitors believe it represents a sincere effort on the part of the film companies to grant needed relief to exhibitors, to deal with them justly, and to promote harmony in the business. Based on past experience, others fear that it is a hollow gesture designed to sidetrack efforts to secure justice for exhibitors by more direct means — e.g., the White Paper Campaign.

"All theories should be disregarded until the plan has been tested. So far as we are aware every exhibitor spokesman who has dealt with it has urged that it be promptly tested in actual practice. Every exhibitor who has a claim or complaint against a film company should ask for conciliation immediately. It is not in the best interests of any segment of the business that the plan stand indefinitely as an untested and highly controversial system for the settlement of grievances."

The bulletin then lists a series of questions regarding the use of Conciliation and suggests to Allied members that they use the form to report their experiences with attempts to use the plan.

As a service to exhibitors without affiliation with National Allied or any other national organization, we are reprinting the questions along with a suggestion that they be used in reporting your experiences with Conciliation to National Allied. The purpose of this being to provide a responsible exhibitor group with further ammunition should the plan prove unworkable.

The questions follow:

1. Name of theatre involved.
2. Location of theatre—Street address, City, State.
3. Name of distributor involved.
4. Date when Conciliation was requested by you.
5. Date when Conciliation meeting was held.
6. Did the Branch Manager promptly set a date? Was his attitude cordial or was he reluctant to conciliate?
7. State the nature of the controversy, complaint or grievance that you wished to conciliate.
8. Did you experience any difficulty in persuading another person to attend the meeting with you? If so, why was he reluctant to accompany you?
9. What was the outcome of the conciliation meeting? Specifically, was your request for relief granted—Wholly? Partly? Not at all?
10. Please comment on your experience in your own way, stating whether it was satisfactory or unsatisfactory, whether the atmosphere was cordial or otherwise, and whether you are glad or sorry you spent the time and made the effort?
11. Do you think Conciliation is a satisfactory substitute for arbitration in which the arbitrators can make a binding award?
1. If you gained nothing from the Branch Manager, will you carry your case to the home office in New York? If so, will you report the outcome there?
13. Based on your experience, do you think exhibitors should be contented with Conciliation as the sole

remedy for their grievances or should they press for direct measures?

One final note, HARRISON'S REPORTS feels that it would be inconsistent with the aims and principles of the Conciliation Plan for the details of a conciliation meeting to be made public. Therefore, we request that you *do not* send the reports to our office, but that you send them directly to the office of National Allied in Washington, D.C.

**39 in 13 FROM COLUMBIA***(continued from front page)*

December — Fred Kohlmar's "The Wackiest Ship in the Army;" Arthur Hornblow Jr.'s "The Captive," and Jerry Bressler's "Gidget Goes Hawaiian."

January, 1961 — Carl Foreman's "The Guns of Navarone;" Levy-Clouzot's "The Truth," and Hammer Film's "Never Take Candy From a Stranger."

In addition, 19 other films were announced for 1960 production including:

Sam Spiegel's "The Chase," Otto Preminger's "Bunny Lake is Missing," and "The Other Side of the Coin," Richard Quine's "The Image Makers," David Susskind's "A Raisin in the Sun," and "Revival," Frank Capra's "The Jimmy Durante Story," George Sydney's "Here Come the Brides," Kirk Douglas' "The Beach Boys," Budd Schullberg's "The Bridge at Remagen," and Martin Melcher's "Roar Like a Dove," among others.

This is an ambitious program and we sincerely hope that all of the promised productions are delivered.

**ANSWERS WANTED**

This week some 12,000 exhibitors throughout the United States will receive a copy of the MPAA-ACE questionnaire on Advertising Materials.

The project is a joint exhibitor-distributor study conducted by the ACE-MPAA Advertising Subcommittee and the purpose of the study is to provide distributors with facts in order that they may better supply the needs of exhibitors.

The questionnaire covers all advertising materials now supplied to exhibitors, including newspaper advertising, radio advertising, TV advertising, posters theatre trailers, press books and in addition a few general questions regarding cooperative advertising and saturation campaigns.

We urge exhibitors to give careful attention to the questionnaire and answer the questions fully and promptly. If there are basic objections you now have to the entire area of advertising and promotion, this is an excellent time to air your views and to make certain that the complaints and suggestions will be given full consideration.

**IMPERTINENT QUESTIONS WHICH SOMEHOW NEVER SEEM TO RECEIVE PERTINENT ANSWERS DEPARTMENT**

If it is profitable to order 800 prints for "Hercules," a \$250,000 production, why isn't it profitable to order 500 prints for a \$4,000,000 production?



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New York 20, N. Y.

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Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, OCTOBER 31, 1959

No. 44

## THE PRODUCT SHORTAGE

The most important problem facing the industry today, according to a speech made to the annual convention of the Theatre Owners of North and South Carolina by George G. Kerasotes, president of the Theatre Owners of America, is the continued shortage of product.

Mr. Kerasotes' fear of disapproval to the contrary, we find ourselves in thorough agreement with his appraisal of the product shortage as the most serious ill confronting the industry today. (So fearful of criticism is Mr. Kerasotes that when announcement was made that HARRISON'S REPORTS had come under the financial sponsorship of an independent group of Allied States members, he, unlike the Golden Angel of Abou ben Adhem, ordered that our name be stricken from the list of those fortunate publications receiving the press handouts disseminated by the publicity mill of the Theatre Owners of America.)

To the best of our knowledge, the only agency suffering as a result of this edict is the United States Post Office Department. And pity, because their deficit is quite large without adding this dreadful burden.

Only the milk of human kindness has prevented us from making this incredible act public knowledge before this time. Because we believe, as does Mr. Kerasotes, if we may trust the press reports of his utterances, in not participating in intra-industry squabbles. However, upon reading the statements attributed to Mr. Kerasotes in a trade publication, the milk curdled and we no longer felt it necessary to veil his sublime action from public scrutiny.

The decline in production, if one cares to accept the words of George G. Kerasotes as gospel, can be traced directly to the theatre divorce imposed by the Federal anti-trust consent decrees affecting the major companies.

"The exhibitor leaders who advocated this," added Mr. Kerasotes, rushing in where angels fear to tread, "have nearly killed the patient with the remedy. When we destroyed vertical integration in our industry, we destroyed the greatest need for Hollywood to supply thousands of their own theatres with their own programs, and their greatest necessity of operating a 52-week business with orderly releases.

"We can say without hesitancy or question of doubt that if divorce was not in effect, our former theatre-production companies would be making sufficient productions to supply their own theatres."

Unfortunately, hampered as we are by the lack of first-hand information, we are unable to determine the exact intent of the remarks attributed to Mr. Kerasotes. Perhaps were we in possession of the full speech we could better judge whether he was acting as an apologist for producer-distributors, or whether he was supplying information upon which the Justice Department could and should act.

Mr. Kerasotes further illuminated his theme by citing the sale of old films to television as a contributory factor to the decline in production. He pointed out that the availability of pre-48 films kept people at home and made the public more selective in its film tastes. The result according to Kerasotes, was closed theatres and loss of public support for all but blockbusters, with an inevitable further reduction of production.

With remarkable deftness Mr. Kerasotes then somehow managed to shift part of the burden for this to the exhibitor without once making mention of such trade practices as exorbitant rentals which forced admission prices up and kept customers home. In addition, he proved quite adept in condemning exhibition without uttering a single sentence against shortage of prints, clearance difficulties, bidding irregularities or any of the other nefarious trade practices causing the demise of small theatres and the shrinking of the audience potential.

As much as we dislike disagreeing with Mr. Kerasotes, we feel that the availability for television of pre-48 films has as much effect on the theatre box office today as a flea has on the back of an elephant. Certainly they had an enormous effect in the early days of television. But the experience of this last summer has proven that when worthwhile films are available in sufficient quantity the public will turn out in large enough numbers to warrant the cost of production—and there was no let-up in the number of old films shown on television during this period.

A basic fact of life of the motion picture industry in the Autumn of 1959 is that it is in direct competition with modern and spectacular television programs for the leisure time of Americans. The viewer is no longer kept from the movie theatre by the showing of an old film, and he has already been aware that the showing of a film on television can barely compare with the wide screen, commercial-less experience he will enjoy in a movie theatre.

Mr. Kerasotes would have been more correct had he said that the sale of pre-48's had an adverse effect on box office receipts, but that is no longer true, and certainly the fault for the shortage of films cannot and should not be placed with the motion picture exhibitor because of his failure to support secondary and stale features, when it is the public themselves who are not supporting these films.

However, once more we must express our fear that perhaps the absence of the full text of Mr. Kerasotes' speech has caused us to misinterpret his intentions. For the sake of the small theatre owners in his organization we hope that we have, and in line with this we offer him space, as we have done in the past, in these pages so that he might sufficiently amplify his remarks to clear up finally whether he represents the interests of the Theatre Owners of America or Distribution.

**"Happy Anniversary" with David Niven  
and Mitzi Gaynor**

(United Artists, December; 81 minutes)

The two major conversational topics in this drawing room, sex-comedy are television and pre-marital relations. The former subject makes apt comedy material but the latter represents a new low in tastelessness.

Much of this grossness could be forgiven if the film were genuinely funny. Unfortunately, this is not the case. The film is a labored, tired comedy, displaying only spasmodic flashes of humor. Box office results are difficult to predict, the sex angle might titillate the curiosity seekers and provide a ticket-buying spurt, but for the long haul the prospects don't appear too happy.

David Niven and Mitzi Gaynor wrestle with the script in the leading roles with Niven taking two falls out of three while Gaynor manages a Mexican stand-off. Patty Duke, Carl Reiner, Loring Smith and Phyllis Povah provide some brighter moments in supporting roles and David Miller's direction is adequate:—

Niven and Gaynor, a happily married couple, are about to celebrate their 13th wedding anniversary when Niven comes home after a drunken revel with Carl Reiner and Monique Van Vooren. Niven is in a sexy mood and tries to lure Gaynor to bed. But the interruptions of the household frustrate this desire until they both agree to go to a hotel where they had engaged in pre-marital relations.

They do this and return to the house only to have their life complicated by the gift of a television set from Gaynor's parents. This enrages Niven who hates television, and he storms about in a temper tantrum. But Gaynor quiets him and the couple prepare for a visit from her parents.

At the anniversary dinner, Niven and Loring Smith, his father-in-law, both get potted and Niven, who has always disliked his in-laws, reveals for the first time that he and Gaynor had undergone a "trial marriage" for a full year before the actual marriage. This shocks the parents and they leave huffily.

Gaynor is furious and refuses to go upstairs with Niven. Instead she switches on the TV set and watches *The Late Show*. Niven gets into another rage and smashes the set with his foot.

The following morning Carl Reiner, Niven's law partner, appears at the apartment, sees the set, and goes out and orders another one. This further alienates Niven, and when he sees their daughter, Patty Duke, reveal the details of his pre-marital escapade, he becomes livid once more, and once more smashes the set.

This disturbance upsets the equilibrium of Gaynor who announces that she is going to leave the bed and board of Niven. This further enrages him, and Niven stomps out of the house.

Reiner brings the couple together again, But Gaynor remains adamant in her desire to leave. This plan is changed at the last moment when it is revealed that she is pregnant again. She changes her mind about leaving but is fearful when another television set is delivered. But this one turns out to be from Niven and peace is restored to the tempestuous household at the close of the film.

**CREDITS:** Produced by Ralph Fields. Directed by David Miller. Screenplay by Joseph Fields and Jerome Chodorov. Adult.

**"Edge of Eternity" with Cornel Wilde,  
Victoria Shaw and Mickey Shaughnessy**

(Columbia, November; 80 minutes)

— CINEMASCOPE, EASTMAN COLOR —

Filmed against the background of the Grand Canyon, this adventure saga features excellent photography, a strong directorial effort by Don Siegel, sturdy acting by the principals and an exciting ending as Cornel Wilde, Victoria Shaw and Mickey Shaughnessy battle for their lives in a bucket car dangling ninety feet above the awesome wonders of the Grand Canyon.

Unfortunately, the film lacks a strong exploitation angle or marquee power, but it will provide good service as a program feature since it is well-paced and interlaced with action:—

A well-dressed man steps to the edge of the Grand Canyon and looks over the rim. As he does, an unknown assailant loosens the brakes of his car and pushes it toward the edge hoping to kill the viewer. But the ruse fails and the two grapple until the assailant is killed when he falls over the edge.

Cornel Wilde is then seen chasing Victoria Shaw who has been speeding down the mountainside. He catches up to her and gives her a summons. But in the interim, the attacked man has been cornered in the shed of an abandoned mining camp and strung up.

Wilde and Buchanan investigate the murder. During the course of his investigation he enters the saloon of Mickey Shaughnessy where he finds Shaw's brother, Rian Garrick, in a drunken stupor. He takes the lad home and meets Shaw once more.

An attraction develops, but closes Wilde's mind to the possibility that the murder has a connection with Shaw's father.

The district attorney, because of a political situation, applies pressure to the law officers and reveals the hidden secrets of Wilde's past life but Shaw sticks by him and inadvertently provides the first break in the case when she recognizes the tailoring of the first murdered man. With this clue, he is identified and Wilde suddenly sees the connection between Shaw's father and the murders.

Thinking he has the case solved, Wilde goes to the Shaw home intending to arrest the father. But a telephone call to the son, who dashes off, makes him suspicious. And when Shaw mysteriously disappears, Wilde decides to pursue them.

While he is enroute, the real killer is revealed. It is Shaughnessy who has been raiding the abandoned mine of gold, and with the help of Garrick and his plane, transporting it to Mexico. But this time Garrick refuses to go along and in a scuffle is killed by Shaughnessy. Shaw arrives just at this point and Shaughnessy takes her captive, hoping to head for the border.

Wilde appears, but too late to stop the escape. His car is riddled with bullets and he is forced to sweat it out until help arrives. This soon happens and Wilde spots Shaw and her captor near the Grand Canyon.

He arrives just at the moment they are entering a cable car across the canyon and by an heroic effort manages to climb aboard. In the final scene he battles Shaughnessy and succeeds in pushing him off the car. Wilde then embraces Shaw as the film swerves to a close.

**CREDITS:** Produced by Kendrick Sweet. Directed by Don Siegel. Screenplay by Knut Swenson and Richard Collins. General.



**"Hound Dog Man" with Fabian,  
Stuart Whitman and Carol Lynley**

(20th-Century Fox, November; 87 minutes)

— CINEMASCOPE, DELUXE COLOR —

Throw together a batch of hominy grits, black-eyed peas and chitlins, ring the dinner bell and get out of the way for one of the corniest commercial entries to come from Jerry Wald's corn crib.

"Hound Dog Man," complete with whoopin', hollerin' and teenage favorite, Fabian, seems like a sure-fire bet to capture rural audiences who savor their entertainment sans sophistication and mental exercise. However, the attraction may prove to be less successful in the big cities where the simply conceived story and lack of real characterization and plot development will prove a drawback to audience acceptance. Much depends on the marquee power of Fabian, this year's Presley, and the exploitable music values in the film.

Fabian, despite his disregard for a first name (or is it second?) comes off surprisingly well in his motion picture debut. As the restless local yokel anxious to follow in the footsteps of the film's title character (ably limned by Stuart Whitman) the youngster appears capable of living up to the year-long advance build-up engineered by the 20th masterminds. Carol Lynley, of "Blue Denim" fame, plays opposite Whitman and displays an easy balance of charm and rural freshness. In other roles, familiar names—Arthur O'Connell, Betty Field and Edgar Buchanan—competently portray a variety of bucolic types. Don Siegel's direction properly blends foot stompin', hoe-down singing and the simple plot with the colorful wide-screen background:—

Stuart Whitman, a footloose rake whose life consists of woman-chasing and racoon hunting, ambles into the lives of O'Connell and Field and their offspring, Fabian and Denis Holmes. Fabian yearns for Whitman's way-of-being as opposed to the humdrum of his life down on the farm. Holmes yens only for a hound dog of his'n.

Whitman takes Fabian hunting with him, after first overcoming the objections of Fabian's parents. Fabian is so determined to join the hunt he cannot even be distracted by Dodie Stevens, a neighbor's daughter, who wants him to attend a taffy-pull.

On the trip, the boys meet up with L. Q. Jones and his daughter, Carol Lynley, who hides not her attraction to Whitman. But Whitman ain't gittin' trapped.

Farmer Claude Akins berates the boys for hunting in an area where he runs his dogs and Whitman displays his uglier side when he runs the farmer off. The boys then flush a turkey and bring it to the farm of Lynley's parents, Royal Dano and Virginia Gregg, where the party spends the night. Lynley and Whitman spar verbally but wind up in an embrace. But Lynley sets the ground rules—marriage or nothing—a condition not satisfactory to Whitman. Holmes comes off well when Dano makes the lad a present of a no-account dog who had attached himself to the lad.

The next day, Fabian and Whitman help L. Q. Jones, who had been thrown from a horse, but Fabian argues with Stevens, who now has a new beau.

At a hoe-down to celebrate the recovery of Jones, Fabian drinks too deeply of the corn likker and fights with Steven's new beau. In the interim, Whitman has troubles of his own when he is accused by a jealous husband. But Lynley rescues him from a

hide-full of buckshot and Whitman then relents and agrees to marry Lynley. Fabian gains new respect for his father, Holmes gets to keep the dog and all the problems are solved as the picture gallops to a close.

CREDITS: Produced by Jerry Wald. Directed by Don Siegel. Screenplay by Fred Gipson and Winston Miller from Gipson's novel. Family.

**"Sign of the Gladiator" with Anita Ekberg  
and George Marshall**

(American-Int'l., October; 84 minutes)

Italian-made, and filmed in the rugged country of Yugoslavia, this AIP release follows the pattern of the current trend of spectaculars. There are lavish sets, enormous battle scenes as Romans and Syrians do battle with catapults and spears, there are the normal amount of love scenes and there is also a voluptuous topping to all of this as over-liberal portions of the anatomies of Anita Ekberg as Zenobia, well-endowed Queen of Palmyra, Lorella De Luca as a sensuous Bathsheba and Chello Alonso as a sultry slave dancer are displayed.

In short, the film is a typical import, better-made than many, worse than some. But the exploitation values are built-in and the film should enjoy healthy box office attention.

The dubbing is capably done and helps with the understanding of the complicated plot:—

Anita Ekberg, Queen of Palmyra, breaks the terms of the alliance with the Roman Empire and George Marshall is dispatched to subdue the restless Syrians. But he tries a devious method—being young, virile and handsome, he hopes to gain the attention of the Queen, and while she is thus diverted, bring about her downfall.

He allows himself to be captured, but antagonizes Ekberg and finds himself sentenced to slave labor. He escapes and returns to Palmyra where he successfully persuades Ekberg to accept his services as the leader of her army in their war against the Romans. He also manages to make her fall in love with him.

In the meantime, the prime minister, who has opposed the use of Marshall by Ekberg, makes plans to oust Ekberg as Queen and place himself on the throne. The first opportunity to carry out this subterfuge arrives when both he and Marshall present plans for the defense of the city against the Roman attack. Marshall's plan is accepted and he and Ekberg journey to the front lines in preparation for the battle.

While the Queen is away, the prime minister snatches the throne and condemns Ekberg's sister-in-law Lorella de Luca to death for sacreligious acts. Ekberg's troubles grow greater when Marshall deserts on the eve of battle.

The scene shifts back to the city where a Roman legion enters the city, rescues De Luca and kills the wicked prime minister. And back at the front, Ekberg, having learned that Marshall betrayed her, takes command of the army and leads it to defeat at the hands of the Romans.

She is taken prisoner and brought to Rome to stand trial for her seditious acts against the Roman Empire. She is saved from certain death by the pleadings of Marshall, who, despite his perfidy, is really in love with her. Film grinds to a close with De Luca being placed on the throne and Miss Ekberg and Marshall together again.

CREDITS: Produced by Guido Brignone. Directed by Vittorio Musy Glori. General.

## MINIMUM WAGE DANGER

Exhibitors concerned with the problem of minimum wage legislation will be interested in the work being done by Abram F. Myers, board chairman and general counsel of National Allied, in this respect.

Mr. Myers reports that Bill S.1046, 86th Congress, 1st Session, entitled "A Bill to Amend the Fair Labor Standards Act of 1938" (Kennedy Bill) has been reported out of sub-committee to the full Senate Committee on Labor and Public Welfare with the following recommendations concerning theatres:

- A. Theatres with annual gross sales (receipts) below \$750,000—\$1 per hour effective eighteen months after enactment—no overtime requirement.
- B. Theatres with annual gross sales (receipts) above \$750,000—wage and hour coverage according to the following scale:

Effective Date	Hourly Rate	Overtime After
1st year	\$1.00	46 hours
2nd year	\$1.10	44 hours
3rd year	\$1.20	42 hours
4th year	\$1.25	40 hours

While Mr. Myers reports there will be no chance for the full committee to act prior to the first of the year, pressure for passage will be great during the next session.

In line with this, all exhibitors who could be hurt by the passage of the bill are urged to prepare statements supported by figures of receipts and operating costs, if possible clearly showing what the effect of the increased wages will be. Myers also suggests that exhibitors include in the statement, which should be prepared before January, the number of part time employees receiving less than \$1.00 an hour who do not compete in the general labor market because they are:

- (1) Boys and girls, who, after school hours, perform inexacting duties, such as ushers.
- (2) Elderly persons in retirement performing such light tasks as cashiers and doormen.
- (3) Partially disabled persons.

We suggest that exhibitors forward this information to the office of National Allied so that a proper brief can be formed to successfully combat the increased burdens this bill will bring.

It is the contention of Mr. Myers that Congressional failure to include retail and service establishments in the Wage-Hour Law has been due mainly to the powerful opposition of the huge retail interests, including department stores and chain groceries. But he cautions that the optimistic publicity emanating from industry spokesmen will adversely affect the legislators and this year they will have to be shown black-and-white figures supporting the contentions of theatremen.

## ACE PLEASE NOTE

Dundee Theatre  
Dundee Michigan

Dear Sir,

After 18 years in picture business I have found your reports the finest in every way. I could tell what the pictures would do when you classified them for my town.

I do like to read your reports each week, and will miss them, but poor business has forced me to close my two theatres.

Mrs. Edward Haden

Using all the restraint at our command, we will refrain from comment but await action.

## THE NEED FOR PUBLIC SERVICE

Charles Einfeld, 20th Century-Fox vice president, recently suggested that American theatres offer more public service, a task which the executive cites as "necessary and vital in a changing and growing industry."

We find ourselves in agreement with the program suggested by Mr. Einfeld because we feel that further exploration of his suggestions will lead to increased benefit for the exhibitor.

Einfeld pointed out that the newsreel has never been fully utilized as a public service feature and suggested that special morning showings of newsreels be held for grade school and high school classes. In amplification of this program, Einfeld also suggested that contests involving the newsreel be worked out.

In addition, Einfeld made mention of several uses of theatre intermission time which can be utilized as a public service instrument. He suggested that weather reports, traffic bulletins, safety notices as well as special announcements for civic and local organizations be inserted into the intermission period.

"All this," Einfeld pointed out in the letter containing the suggestions, "would raise the standing of the theatre in the community and increase patronage."

The executive also outlined a plan whereby special educational shorts would be obtained to show at morning sessions to high school and grade school students in addition to regular newsreel showings.

In discussing the role of many top American corporations in creating an aura of institutionalization to help sell their product, Einfeld declared, "Many American industries, notably radio and television, public utilities, telephone and certain electronic and appliance corporations offer extra services to the public with only an institutional approach in their presentations. In this way several large corporations in this country have built a civic reputation."

Needless to say, much the same results can be achieved by a progressive program built along the lines suggested by Mr. Einfeld. We are also certain that many of you are performing similar services and that you have reaped the benefits that attention to the needs of your community brings.

We suggest that you contact the advertising-publicity manager in your 20th Century-Fox Exchange and discuss the ways and means to implement the suggestions made by Einfeld in this article.

## COMPO AND CENSORSHIP

These columns have been quite active during the past month with opinions and news about censorship. For a while we felt we were a voice lost in the wilderness, but at the present time the topic seems to be uppermost in the minds of those concerned with the good of the industry.

Most notable among these has been the work of COMPO and they are to be congratulated for their efforts. However, as COMPO has repeatedly warned, the danger is still high and the need for vigilance is most important at this time.

It is axiomatic that it is far easier to block the passage of a law than it is to work for repeal of an existing law. Many theatre operators are in states where censorship bills are imminent. We strongly urge that you combat these measures early in their career, and most importantly, that you alert COMPO to the danger so that you might gain the advice of experienced and able hands in your fight.



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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, NOVEMBER 7, 1959

No. 45

## PARAMOUNT AND THE NEW FUTURE

Thirteen months ago, in October of 1958, *Harrison's Reports* took Barney Balaban and other officials of Paramount Pictures to task for what was then described by us as a "so-called affirmation of faith in the future of the film industry."

At that time Paramount was engaged in a vigorous campaign for pay-TV as well as being guilty of other trade practices worthy of censure. Whether or not the company is engaged in those practices at the moment is relatively unimportant to the important product story related by George Weltner, vice-president in charge of world wide sales for Paramount, at a press conference earlier this week.

The productions announced by Mr. Weltner preface the return to fuller production for Paramount and criticizing the company for other practices at this moment would be tantamount to an abdication of responsibility on our part. And since it is infinitely more painful to have to castigate industry leaders than it is to offer praise of their announcements, we are pleased that this editorial will be of a commendatory nature.

In detailing the reason behind the feelings currently rampant at Paramount, Mr. Weltner declared;

"The recent gathering of exhibitors in the market places of the world indicates a reawakening of optimism, activity, and above all constructive cooperation to attack the problems of the industry to a degree that I have not seen since the early days of the motion picture. The difficult days of indifference and antagonism are giving way to constructive discussion and a unified effort to attack and solve the problems that are confronting us."

Mr. Weltner then cited and praised many of the business building campaigns now being conducted by exhibitors and declared;

"Beyond the shadow of a doubt, I believe the industry will emerge from the difficult days of the past few years."

Overcome perhaps by the spirit that seems to pervade Paramount at the moment, Mr. Weltner described the gains in terms of the industry. This we believe to be an over-statement of optimism, and we would have been happier had he confined his remarks to Paramount alone, since the news emanating from this source is good enough without the added embellishment of an industry-wide label which doesn't always ring true.

According to the schedule announced by Mr. Weltner, exhibitors can possibly look forward to thirty-four new films from Paramount during the coming year. This represents an increase of approximately 12 pictures over the production schedules announced by Paramount in the recent past and in light of the cur-

(Continued on back page)

## THE SHAPE OF THE SIXTIES

Theatre owners who have been fearful of attempting extensive renovation of their theatres because of the perilous condition of the movie industry today would do well to examine the statistics listed below.

The figures are taken from an as yet unpublished survey conducted by *Life Magazine* and reveal a marvelous opportunity for the future for the theatre operator far-seeing enough to take advantage of the growing market that is America.

There will be a market 20% larger composed of 210 million individuals and 66 million family units. It will contain two families of every five in the United States with an income of more than \$7,500 by 1970. The bulk of spending in this country will be discretionary, i.e., that money not necessary for food, clothing, shelter, transportation and medical care.

Because more money is being spent for research and development in a single year than was spent during the first 150 years of the nation's history, some of the all-but certain results in the sixties will be ultrasonic dishwashers, fresh water from sea water, mail and freight service by rockets, man on the moon.

The number of persons between 15 and 19 will increase almost 63%. Spending by teenagers in the 1960s will obviously offer great opportunities to those who deal in soft drinks, records, second-hand cars, yes, blue jeans, and movies.

There will also be a significant increase in the retirement age group—a bonanza market for motion pictures. There will be 19 million people in this country over 65 years of age by 1970 increasing by a third of a million each year and they will have sizeable incomes to spend.

By 1970 one out of every four—more than 50 million will change addresses every year. And this fact alone will keep the welcome wagons and the enterprising motion picture theatre owner busy merely keeping track of the patrons leaving and the patrons arriving in his local market.

And what about programming. What of your product in this booming decade of 1960. Education has a vital effect on merchandising, including yours. Half the population over 15 years of age by 1970 will have graduated from high school. College enrollments will be double. By 1970 22 million Americans will have been to college which is about a 40% increase over their numbers today.

There is an indication that the discretionary dollars in the American market will continue to be upgraded. There will be no let down from competition for you in the motion picture business as the money-laden market will continue to be persuaded to buy boats, helicopters, original paintings, adult education, champagne-every-night and psychoanalysis.

(Continued on back page)

**"The Wreck of the Mary Deare" with  
Gary Cooper and Charlton Heston**

(M-G-M, November; 105 minutes)

— CINEMASCOPE, METROCOLOR —

"The Wreck of the Mary Deare," Julian Blaustein's first production effort for M-G-M, is a rousing tale of adventure and intrigue on the high seas featuring an intelligent screenplay adapted from the Hammond Innes novel by Eric Ambler, taut direction by Michael Anderson, first-rate acting performances by a talented cast topped by Gary Cooper and Charlton Heston and exciting Cinemascope-color photography by Joseph Ruttenberg. In short, there is little about the production with which one can find fault, and M-G-M executives should be mighty pleased to have producer Blaustein in their camp.

Several scenes are particularly memorable for their photographic intensity and impact — the scene in which the Mary Deare is seen looming up towards the bow of a salvage ship in the storm-tossed, fog-bound waters of the English Channel, Gary Cooper's wrecking of the ship on the reefs of the Minkies, and the final underwater sequence in which Cooper and Heston uncover the mystery of the strange doings of the ill-fated ship. The film drags slightly in the court scenes, suffering from an excess of verbiage, but strong performances by Emlyn Williams, Michael Redgrave and Virginia McKenna go a long way toward offsetting this deficiency.

Box office returns should be strong, although the film is primarily a "male attraction" and will have little appeal for women other than the drawing power of the two stars:—

The Sea Witch, a salvage boat under the command of Charlton Heston and Ben Wright, is plowing through the gale-swept waters of the English Channel when it is rammed by a freighter. Heston's ship remains relatively undamaged, but the eyes of the salvage men light up when they recognize the boat as The Mary Deare out of Hong Kong and apparently abandoned.

Heston boards the ship preparatory to staking a claim to it since, under the maritime law, an abandoned ship belongs to the finder. But his reverie is ended when a begrimed and bloody Gary Cooper accosts him and orders his departure. Heston attempts an argument, but Cooper remains determined to bring the ship to port. Heston starts to leave but is forced back when a giant wave engulfs him, but Cooper rescues him from certain death and pulls him back on board.

This act engenders a fastness between the men and Heston agrees to help Cooper get the ship under steam once more. Once this is done, Heston is horrified to learn that Cooper has plotted a course that will result in the grounding of the ship on the shoals of the Minkies, the graveyard of shipping. Heston attempts to right the course but Cooper forces him off and then sits down to relate to Heston the events leading up to the present situation.

Cooper presents a tale of intrigue and mutiny in which he accuses the shipowner of secretly trading with the Red Chinese. The pair are finally picked up after the ship is grounded and Cooper's troubles first begin when a Court of Inquiry accuses him of being derelict in his duty to his ship and men. Cooper is grilled mercilessly by Michael Redgrave and Emlyn

Williams as attorneys for the Crown and the shipowner, Alexander Knox. Only the intervention of Virginia McKenna, daughter of the previous captain of the Mary Deare, who had been mysteriously lost at sea, saves Cooper from complete ruin.

However, Cooper's name remains besmirched as a result of the trial and he attempts to bring out the real reason for the strange career of the Mary Deare. He enlists the aid of Heston and the pair, in a daring underwater sortie, discover the real causes of the mutiny and other problems.

It develops that the shipowner had been illegally dealing with the Red Chinese and the disappearance of the previous captain can be attributed to the fact that he uncovered the secret and was about to inform the authorities. Cooper and Heston battle the crew assigned to the ship and overcome them, thus paving the way for full justice to be done.

CREDITS: Produced by Julian Blaustein. Directed by Michael Anderson. Screenplay by Eric Ambler based on the novel by Hammond Innes. Family.

**"L'il Abner" with Peter Palmer,  
Leslie Parrish and Stubby Kaye**

(Paramount, December; 114 minutes)

— VISTAVISION, TECHNICOLOR —

The colorful denizens of Dogpatch, U.S.A., L'il Abner, Daisy Mae, Mammy and Pappy Yokum, Marryin' Sam, General Bullmoose, Appassionata von Climax and several dozen others, are brought vociferously to life in this tuneful, colorful film about the top comic strip in the country.

Al Capp's comic strip, read by 40 million people in 700 U.S. newspapers, has been at its best when it satirizes the foibles of the conduct of our public figures. Much the same can be said for the Panama-Frank film which livens up considerably when it pokes fun at General ("What's good for General Bullmoose is good for the USA") Bullmoose, and slows down appreciably when it dips into complicated plot.

But the tunes by Johnny Mercer are sprightly if not memorable and the dances staged by Dee Dee Wood are pure delight. The Sadie Hawkin's Day ballet is likely the high point of the film.

Among the players, Peter Palmer is properly rustic as the title character although he is given little to do except mutter "shucks" every once in a while. Newcomer Leslie Parrish is an attractive eyeful as Daisy Mae but one wishes there were a bit more dash to her acting. Stubby Kaye IS Marryin' Sam while Billie Hayes and Joe E. Marks are excellent as Mammy and Pappy Yokum. Howard St. John scores as General Bullmoose while Al Nesor is perfect as Evil Eye Fleagle. As Stupcfyin' Jones Julie Newmar is truly stupefyin' and Appassionata von Climax as limned by Stella Stevens is a delight to behold.

The film is bright and bouncy and definitely box office having had the advantage of a twenty-five year exploitation campaign conducted by Al Capp:—

Daisy Mac, threatened with a marriage proposal from Earthquake McGoon, consults Mammy Yokum. While they are conferring, Marryin' Sam appears with news of an emergency meeting called by Senator Jack S. Phogbound. Daisy Mae runs to fetch L'il Abner and the whole town gathers at Cornpone Square before the statue of the town's hero, Jubilation T. Cornpone, a Southern General responsible for the win-



ning of the Civil War by the North.

Senator Phogbound tells the citizens of Dogpatch that the federal government has selected their town as a testing area for A-Bombs because it is the most useless place in America. When the citizens protest, Phogbound tells them that the only way to prevent the evacuation is to prove that there is something useful being done in town. The citizens scurry about to prove the point, but to no avail.

In the confusion, Earthquake McGoon claims Daisy Mae as his and Abner steps to the rescue. But the problem remains, if they cannot prove anything useful, the town will be evacuated, and Sadie Hawkin's Day called off, thus giving McGoon prior claim to Daisy Mae.

Mammy Yokum comes to the rescue with a potion of her Yokumberry Tonic which causes the scientist who tasted it to grow to Abner proportions. The scientists decide to test the tonic and take six of the seediest citizens of Dogpatch along to Washington as 'guinea' pigs.

Abner and Marryin Sam go along with them and when General Bullmoose hears of the tonic, he decides to gain control over it—assigning Appassionata Von Climax and Evil Eye Fleagle to the job.

During the Sadie Hawkin's Day race Evil Eye "whammies" Abner and permits Von Climax to nab him. They are married and hustled off to Washington by General Bullmoose.

Mammy Yokum conjures up a vision of Abner in Washington and learns that he is in mortal danger. She organizes the townfolk but not before Earthquake McGoon extracts a promise of marriage from Daisy Mae in return for his help. A proposition to which she unwillingly agrees.

They descend on Washington and rescue Abner from the clutches of Bullmoose and then they discover that Yokumberry tonic has one drawback—it makes the user disinterested in women.

The government decides to go ahead with the evacuation and the town appears doomed. But Pappy Yokum discovers a tablet signed by Abraham Lincoln designating the area as a national shrine. The town is saved, Earthquake McGoon's marriage plans are foiled and Daisy Mae and Abner get together at last.

**CREDITS:** Produced by Norman Panama. Directed by Melvin Frank. Screenplay by Panama and Frank based on the characters created by Al Capp. Family.

### **"A Bucket of Blood" with Dick Miller and Barboura Morris**

(AIP, November; 66 minutes)

Teamed with "The Leeches," this combination horror-comedy entry has all the earmarks of being capable of drawing the market for which it was designed—the youngsters.

Producer Corman, either with tongue-in-cheek or in a patent attempt to cash in on the "sick" humor currently the vogue among teenagers, has concocted a tale that is often genuinely funny, although it is difficult for this viewer to describe ghoulishness as humor.

Production details are better than adequate and acting honors go to Dick Miller as the mad artist who fashions statues out of humans, Julian Burton as a beatnick poet and Barboura Morris as the girl who inspires Miller to a life of art:—

Miller, who has visions of becoming a sculptor, but lacks the talent for it, is seen working a bus boy in a beatnick coffee shop at the outset of the film. After Miller unwittingly kills a cat, he discovers his true metier when he coats the cat with clay. He is proclaimed a genius at the coffee shop for his brilliant sculpture.

When a cop investigates him for possession of narcotics, Miller cracks him on the noggin and then turns him into sculpture and brings the masterpiece to the cafe where it is so proclaimed by the assembled beatniks.

Inspired by the adulation, Miller does Judy Bamber in and makes a statue of her. He reaches the zenith of his career when he chops off the head of a carpenter and provides himself with material for a brilliant head study.

So enmeshed in his art is Miller, that he can think of no greater tribute to offer his beloved, Barboura Morris, than to turn her into a statue too. But she is saved when one of his "sculptures" starts to melt and the secret of his genius is revealed.

The cops are summoned and give chase, but the demented genius is more concerned with the disapproval of the art world than he is with the prospect of the gas chamber, and he takes his own life before the police arrive.

**CREDITS:** Produced and directed by Roger Corman. Screenplay by Charles B. Griffith. General.

### **TWO KINDS OF IMPACT**

Our foreign subscribers should be heartened by the current promotion and merchandising campaign being conducted on a world-wide basis by United Artists for the Stanley Kramer production of "On The Beach."

This extensive pre-selling, campaign, which will culminate in simultaneous premieres for the film in eighteen cities on all seven continents of the world on December 17, will provide exhibitors in foreign lands with an advantage hitherto unfelt when exhibiting American films—exhibition will take place at the moment when the penetration and impact of the extensive advertising, publicity and exploitation campaigns are at a high point—thus endowing foreign exhibitors with the luxury of cashing in on the promotional efforts without the time lag which often destroys consumer interest.

The worldwide program, which has been under the guidance of VP's Roger Lewis and Mort Nathanson of the UA staff as well as George Thomas, Jr. of the Stanley Kramer office, has arranged a series of benefit premieres in many cities which will be attended by members of royalty such as His Majesty, the King of Sweden, members of the Royal Family of England, the Empress of Japan, the Queen of Holland as well as distinguished members of the international set.

In addition, an extensive screening program has been conducted to build word-of-mouth interest in the film with selective audience groups both here and abroad.

The only fly in this otherwise balming ointment is the fact that despite the large number of screenings, the film has not yet been shown to the trade press. Likely this will occur too late for the reviews to have effect on the bookings.

## THE WRECK OF "THE WRECK OF THE MARY DEARE"

Elsewhere on these pages there appears a review of what we consider to be a very fine film, "The Wreck of the Mary Deare." Normally, the advent of a top-grade motion picture would be an occasion for rejoicing. But our reaction to the news of the releasing of the film is quite the opposite—we are very much disturbed by the lack of pre-release activity in connection with the film.

From what we have been able to gather from our conversations with responsible individuals in the trade it appears that the film is going to be released solely on merit—a worthy thought but a suicidal policy in these days when the competition is keen and promotion, exploitation, advertising and publicity are the keys to box office success.

The first tangible evidence of a promotion campaign for the film came earlier in the week with the publication in the two New York trade dailies of a manual for exploitation to be used by exhibitors on the local level, containing the inevitable and weary suggestion that a book-movie tie-in be arranged. However, since we are not in a position to comment on the efficiency of the recommendations made in the do-it-yourself exploitation kit, we will merely state that we deem this effort to be unworthy of the caliber of the picture and a poor excuse for a strong national campaign.

We are not without sympathy for the harried advertising, exploitation, merchandising and various other departments at M-G-M who have been working overtime on the plans and execution of the ambitious "Ben Hur" campaign. And it would be unfair of us were we not to commend them for the fine campaign that has emerged from their effort, but we also recognize the danger sign of M-G-M embarking on a policy similar to the one which was taken by what shall be a charitably unmentioned company when it had a film similar to "Ben Hur" and for many years afterward felt the sting of their disastrous policy which called for the exploitation of one film to the exclusion and detriment of others.

Most probably it is too late to correct the tactical error made in the case of "Mary Deare," but a word to the wise (and we are convinced of the M-G-M wisdom) should be sufficient. We also feel quite strongly that exhibitors should not compound the felony and penalize the film or the company but that they should engage in a vigorous campaign for the film since it is worthy of the effort and the rewards are likely to be well worth the effort.

## THE SHAPE OF THE SIXTIES

*(Continued from front page)*

The move to suburbia will continue. In these will be the households that will have more than the average to spend. By 1970 two out of every three Americans will live in one of the 200 U.S. metropolitan areas and suburbs. This urban and suburban population will be that of the entire nation in 1950.

Another fact which can be related to your business is that more education makes for new differences in spending habits. It implies the exercise of good taste in consumption. Is the movie going habit then destined for a struggle or will its status be consistent with the spending patterns of the next decade? Will your patrons be self-conscious about telling their friends? Or

proud to recommend—the strongest art of persuasion.

These are important prognostications, and healthy ones too. The only question remaining is whether the movie industry will be able to keep pace with them.

## PARAMOUNT AND THE NEW FUTURE

*(Continued from front page)*

rent and deserved hue and cry about shortage of product, this is one of the happier items to come along in recent months.

The production schedule follows:

**HELLER WITH A GUN** (Technicolor)—Directed by George Cukor. Starring Anthony Quinn and Sophia Loren.

**ONE-EYED JACKS** (Technicolor)—Directed by Marlon Brando. Starring Marlon Brando and Karl Malden.

**VISIT TO A SMALL PLANET**—A Hal Wallis production—directed by Norman Taurog. Starring Jerry Lewis.

**A BREATH OF SCANDAL** (Technicolor)—Directed by Michael Curtiz. Starring Maurice Chevalier and Sophia Loren.

**CHANCE MEETING**. Starring Michelene Presle, Hardy Kruger.

**A TOUCH OF LARCENY**—An Ivan Foxwell production—Directed by Guy Hamilton. Starring James Mason, Vera Miles, George Sanders.

**JACK THE RIPPER**—A Joe Levine "Special."

**THE BIG NIGHT**. Starring Corey Allen and Venetia Stevenson.

**PRISONER OF THE VOLGA** (Technicolor).

Starring John Derek, Elsa Martinelli and Dawn Addams.

**BAY OF NAPLES** (Technicolor)—produced by Jack Rose—Directed by Mel Shavelson. Starring Sophia Loren and Clark Gable.

**THE RAT RACE** (Technicolor) — Produced by William Perlberg and George Seaton. Starring Debbie Reynolds and Tony Curtis.

**CINDERELLA** (Technicolor)—Directed by Frank Tashlin. Starring Jerry Lewis.

**JOVANKA AND THE OTHERS**—Produced by Dino DeLaurentiis — Directed by Martin Ritt. Starring Van Heflin, Vera Miles, Silvana Mangano, Barbara Bel Geddes.

**THE SAVAGE INNOCENTS** (Technirama)—Directed by Nicholas Ray. Starring Anthony Quinn, Yoko Tani.

**PSYCHO**—An Alfred Hitchcock production. Starring Janet Leigh, Vera Miles, Anthony Perkins.

**THE PLEASURE OF HIS COMPANY**—Perlberg-Seaton production. Starring Fred Astaire, Debbie Reynolds, Tab Hunter, Lilli Palmer.

**THE BASHFUL BULLFIGHTER** — Directed by Norman Taurog. Starring Jerry Lewis.

**G.I. BLUES** (Technicolor)—A Hal Wallis production. Starring Elvis Presley.

**THE COUNTERFEIT TRAITOR** — A Perlberg-Seaton Production. Starring William Holden, Lilli Palmer.

**THE WORLD OF SUZIE WONG** (Technicolor)—Directed by Jean Negulesco. Starring William Holden.

**NO BAIL FOR THE JUDGE**—Produced and directed by Alfred Hitchcock. Starring Audrey Hepburn.

**A CHILD IS WAITING**—A Panama and Frank Production. Starring Ingrid Bergman.



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Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, NOVEMBER 14, 1959

No. 46

## ONE YEAR OF ACE

On the fourteenth of November, 1958, exactly one year ago, today Spyros P. Skouras, president of Twentieth Century-Fox, in an effort to ease the strained atmosphere of intra-industry relations, and acting upon the belief that a united front of exhibitors would, "be a better-equipped voice to meet with the leaders of production and distribution" summoned more than one hundred prominent exhibitors, including representatives of all the principal exhibitor organizations, to his offices in New York City to establish, "a single national body which will act for exhibition in a parallel manner to the way the Motion Picture Association of America, headed by Eric A. Johnston, speaks for production and distribution."

The results of that meeting are now history — the American Congress of Exhibitors was formed and the pattern of intra-industry relationships cast for the year 1959.

Now, at the moment of the first anniversary of ACE, when the pains of birth are a dim memory, and the industry committed for the time being to participation, it seems proper to review the events of that first meeting and assess the contributions made by ACE during the first year of being.

At the original meeting Mr. Skouras presented a thirteen point program for consideration by ACE. These thirteen points are herewith re-printed in order that we may establish a standard by which to judge ACE;

1. Unity among exhibitors.
2. The danger of a sale of post-48 product to television.
3. The problem of toll-television.
4. Securing government aid for modernization and erection of new theatres.
5. The prohibition against block booking and the problems arising from competitive building and single picture selling.
6. Decentralization of first runs and modernization of the clearance system.
7. Fast play-offs, which find a picture in too many theatres at the same time in the same community.
8. The entrance of exhibitors into production.
9. The need for producer-owner showcases in important situations in order to properly exploit pictures.
10. Granting producers the right to roadshow and charge advanced admissions in the case of one or two deserving films a year.
11. The need for a workable system of arbitration in the industry.

(Continued on Back Page)

## OSCAR'S BACK, AND THE INDUSTRY HAS HIM

Belatedly, but enthusiastically nonetheless, we would like to add our small voice to those offering congratulations to the Eric Johnston and the MPAA for bringing about another Academy Awards television and radio program free of the taint of commercialism.

We regret the action of Universal-International in withdrawing from the sponsorship of the event, but at the same time, respect that they might have adequate reason for the action and will therefore refrain from disapproving words.

In a business that has as little tangible assets to offer as does the film industry, the presentation of the Award Program of the Motion Picture Academy of Arts and Sciences is an important factor.

Glamour is probably the greatest asset of the film industry, and proper presentation of it, as has been managed in the last two commercial-free telecasts, cannot be measured merely in terms of dollars and cents or admissions gained.

The mere fact that the hardened television viewer is exposed to a world larger, and infinitely richer than the poor one he enjoys from television, is reason enough to continue sponsorship.

And the fact that the program has been shortened to ninety-minute length should also decrease the likelihood of last year when the last twenty minutes were what can charitably be described as "fiasco." However, despite the last twenty minutes, which were not important enough to ruin the total effect of the entire presentation, the program was seen by an estimated 85 million people in 29 million homes and was the greatest advertisement for the wares of Hollywood ever presented on the home screen.

This program, when combined with the vigorous business building programs now being conducted across the country by responsible exhibitor organizations, should prove a mighty potent box office combination.

Last year the program was vigorously supported by all segments of the industry, production, distribution, exhibition, and the size of the audience gathered by the program is ample proof of the success of their efforts. We urge exhibitors once more to repeat the fine effort of last year and to support the program this year as well.

In the near future, as soon as it becomes available, we will relay information to you about trailers, special lobby displays and all other forms of merchandising.

**"THE HOUSE OF THE SEVEN HAWKS"**  
**with Robert Taylor, Nicole Maurey and**  
**Linda Christian**

(M-G-M, November; 92 Minutes)

Filmed in Holland, this well-paced tale of mystery and intrigue starring Robert Taylor is ably produced by David E. Rose and should serve as a better-than-average program entry.

The script, based on the novel by Victor Canning, is a trifle too involved with plot and subplot, but action is liberally spiced into the proceedings and the direction by Richard Thorpe is first-rate. There is a questionable production procedure used—the film is swathed in a blue light to signify the events taking place in the early morning hours.

Taylor plays a small boat skipper with tight-lipped grimness and comes across well. Nicole Maurey is attractive as the love interest while Linda Christian is OK as a shady lady. Two delightful characterizations, reminiscent of Peter Lorre and Sidney Greenstreet, are presented by David Kossoff and Donald Wolfelt;—

Taylor, skipper of a small boat plying the English Channel, is approached by a passenger and offered a large sum of money to transport him to Holland. Taylor agrees but soon regrets the action when he discovers the passenger dead after several hours at sea.

He rifles the person of the body and extracts his payment. He notices a small map taped to the chest of the man, but chooses to ignore it. He then radios the news to Holland and continues on course.

Upon his arrival at the port, Linda Christian, posing as the daughter of the dead man, pleads with Taylor for a few moments alone with her dead father. When Taylor discovers her ransacking the cabin, she departs as hurriedly as she arrived.

Upon reaching shore, Taylor is arrested by the police because it turns out that his passenger was a Dutch police agent and murdered to boot.

Taylor's troubles mount when, after his release, he is summoned by Kossoff and Wolfelt, who demand the map the dead man was carrying.

Miss Maurey, the real daughter of the dead man, then appears to bedevil Taylor, but they discover a fondness for each other and agree to work together.

Taylor enlists the aid of a dock rat, Philo Hauser, and attempts to uncover the mystery. But Hauser is strictly unreliable, working for the interests of whomever will pay the most money. He doublecrosses Taylor, informs on him to the police and sells the secret to the Wolfelt-Kossoff combination.

Eventually, Taylor straightens the situation out and learns that the whole mystery revolves about a treasure hidden by a fleeing Nazi. When Wolfelt and company appear they imprison Taylor and Maurey in the mysterious House of the Seven Hawks. While here, Taylor learns the whereabouts of the treasure and takes steps to obtain it.

Taylor turns the treasure over to the police, and sets sail for England. Before he does, Maurey snares him, and the film ends as the two sail off into the sunset.

**CREDITS:** Produced by David E. Rose. Directed by Richard Thorpe. Screenplay by Jo Eisinger. General.

**WISCONSIN BUSINESS BUILDING PLAN**

Of the many business building programs currently being tried and tested throughout the country, we are most impressed with the one presented to the Council of Motion Picture Organizations by Mr. Ben Marcus of Milwaukee, Wisconsin.

In no way do we mean to reflect adversely on the efficiency of the other plans, but the information furnished by Mr. Marcus when he made his presentation to COMPO impressed us greatly and convinced us that the plan would be applicable in almost any area of the country with the possible exception of New York, Chicago and similar cities.

In the Wisconsin plan outlined by Mr. Marcus, the pictures given extra support were the so-called "in-between" productions that have exploitation values but whose box office potential may not immediately be apparent. But the choice of the pictures and the nature and the extent of the support given each were agreed upon by the exchanges involved and the participating exhibitors.

Although we are not at liberty to reveal them, the figures disclosed by Mr. Marcus with regard to the pictures involved in the test program were nothing short of phenomenal. Of course the test occurred during a peak box office time, the summer. But comparative figures furnished by Marcus indicated that the plan had a very powerful box office impact.

Basically, the plan calls for a combination of institutional advertising and old fashioned hard-sell, with much of the advertising expenditure going into extra radio and newspaper advertising timed for the greatest local impact.

We are quite pleased that the reaction of the film company sales managers and advertising men has been similar to ours and that the plan has been scheduled for further testing in three other markets.

Of course, the danger always exists in the committee method of operation that worthy ideas often become buried under an avalanche of committee problems. The Wisconsin plan is much too good to suffer this fate and we urge exhibitors and distributors connected with the plan to hasten the tests and report the finding so that the entire industry may act upon the suggested plan.

**HOW?**

Our candidate for the unlikeliest piece of fiction of the year is a press release issued by Paramount Pictures on November 6, 1959.

The release reads as follows;

**"LI'L ABNER BOOKED AS XMAS-NEW YEAR'S ATTRACTION AT MORE THAN 1,000 THEATRES"**

"More than 1,000 theatres throughout the nation have set Panama-Frank's 'Li'l Abner' as their gala Christmas-New Year's attraction in one of the largest holiday bookings ever for a Paramount release.

"Almost all major circuits and independent theatres in the country are giving the VistaVision and Technicolor musical-comedy, based on Al Capp's famous comic-strip characters and the Broadway stage hit, their most valuable playing time of the year."

Since nobody at Paramount is willing to admit that 1,000 prints have been ordered for the film, we fail to see how it would be possible for 1,000 theatres to book the film. Unless, of course, Paramount plans to use the theory of the Schmoos.

Please gentlemen, tell us how?



### ANOTHER REMEDY

The newest craze to hit this country seems to be "what's wrong with the film industry—and I know the answer." The latest to enter into what threatens to become the biggest parlor game since Scrabble, is Mrs. Margaret G. Twyman, director of community relations for the Motion Picture Association of America.

The problem with the film industry, according to Mrs. Twyman, is that "there has been a break in communications between the theatre owner and the women of his community."

According to Mrs. Twyman, "big corporations and little businesses alike have awakened to this fact, but our industry continues to drag its heels for the most part in accepting this fact of life."

Mrs. Twyman was "horrified" to learn that very few women among those of her acquaintance or questioning, it was never quite made clear, knew the names of the theatre owner.

"Your organized community," warned Mrs. Twyman, "must know you exist and know you are interested in them, not just after their loose money."

Mrs. Twyman then cautioned theatre owners to, "know your customers, buy for them and appeal to them with the kind of exploitation you know they will accept and respond to without distaste and confusion about the films you are showing."

Unfortunately for the theatre owner, Mrs. Twyman's suggestions, while they might be of merit, are thoroughly impractical in the movie industry of today.

It is terribly simple to stand on a platform in Chicago and tell theatre owners that they must buy a product suitable for their community. It is also a proper method of doing business. But what of the theatre owner who has no choice as to product because of the product shortage. Should he pass up a picture and darken his theatre because the only pictures available to him are unsuitable for his community? Or should he just play the picture and hope for the best?

The suggestions made by Mrs. Twyman are fine enough when placed off in a little glass cage, but when applied to the practical aspects of the industry, they are barely useful.

We quite agree that theatre owners should become a force in their community. And many are, but the problem of the film business is hardly that of community relations. The problem is larger and more complex and any attempt to simplify them as Mrs. Twyman has attempted, is pure balderdash.

### BINDERS AVAILABLE

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These binders make *Harrison's Reports* convenient to handle and easy for reference when looking up the information contained therein.

### A SEAL FOR "HAPPY"

At the request of the Production Code Review Board the producers and distributors of "Happy Anniversary" and the director of the Production Code Administration have met and come to an agreement that brings the film into conformity with the Production Code.

The only change required was the addition of a line of dialogue;

"I was wrong," says Niven in the film, "I should never have taken Alice to that hotel room before we were married. What could have I been thinking of?"

Readers of *Harrison's Reports* will recall that in our review of the film (October 31, 1959) we described the film as representing, "a new low in tastelessness."

Our opinion of the film, despite the addition of the single line of dialogue giving the actions of Niven in the film "moral compensation," still remains what it was originally.

However, our opinion of the film is relatively unimportant to the larger issues involved. The mere fact that the Review Board met is an important step forward in the thorny history of the problem of self-regulation in the industry.

It would have been too much to hope that the first meeting would have resulted in a complete victory for the side of moral decency. But we are satisfied that exhibition is being consulted about the content of the films they are showing and pleased with this harbinger of better times.

### OUR KIND READERS

BOMBAY, INDIA — We are most anxious, after reading your review of the film, "The Big Circus," to obtain distribution rights to the film for all of India. Would you please let us have the address of the party whom we should contact?

Further, we are interested in buying good action pictures and jungle pictures from the film producers of the U.S.A. Would you be kind enough to let us have a list of addresses of parties who are eager to export same to India?

Thank you.

UNITED PIONEER FILMS, LTD.

EDITOR'S NOTE: Unfortunately, "The Big Circus" already was assigned at the time of the receipt of the letter. However, we suggest that interested producers contact the above at 386 C Vithalbai Patel Road, Bombay 4, India.

### CHECK YOUR FILES FOR MISSING COPIES

Now and then a copy of *Harrison's Reports* is either lost in the mails or strays from your desk in mysterious fashion, but you are not aware that it is missing until you look up some information that you need immediately. In such a case the inconvenience is great indeed.

Why not look over your files now to discover whether an issue or two is missing? A sufficient number of back copies are kept in stock for such emergencies. All such copies are furnished to subscribers on request, free of charge.

## ONE YEAR OF ACE

(Continued from Front Page)

12. The need for both production and exhibition to keep up with technical advancements.
13. The need for exhibition to encourage producers in the exploitation of new star talent to build box office names for the future.

Lack of space will not permit us to examine each of these suggestions fully and allow us the opportunity to expand on whether action has been taken, but we will try to highlight some of the action taken on many of the suggestions.

On point # 1 — exhibitor unity — little has been accomplished that would indicate a cessation of hostilities between the two major exhibitor organizations, Allied and TOA. With the possible exception that both have agreed to give the Conciliation Plan a thorough testing. Otherwise the sniping continues with TOA attempting to claim credit for Allied achievements and Allied carping at TOA for attempted "raids" into Allied territory.

Point # 2 — the sale of post 48's to TV — has remained quiet of late, although Max Youngstein, in typical Max fashion, decided to raise the cry once more with his remarks at the TOA convention pointing out that the money from the sale of product to television had been converted into production money thereby benefiting the exhibitor. A specious argument at the very best and one with which we hope to deal at length later in the year.

Point # 3 — toll television. For the moment both the proponents of toll TV and the opponents have been silent. However, the threat continues and exhibition has maintained a sturdy singleness of purpose in the face of this threat.

Point # 4 — government aid for modernization, etc. — This program has been almost a total failure for various and many reasons and it is virtually impossible to place the blame on any particular segment, although H. E. Jameyson, chairman of Commonwealth Theatres, scored a telling point when he charged that the irresponsible statements of self-proclaimed industry leaders such as Sam Goldwyn had done irreparable damage to the cause of modernization with the expressed credo of "fewer pictures, fewer theatres." An indication of the lack of success of this plan is the announcement by TOA that they are contemplating the establishment of a financing company to aid with the modernization and construction of theatres.

Point # 8 — the entrance of exhibitors into production — has been virtually ignored in this past year. True enough, in several isolated instances, and on a local level, exhibition has entered production, but barely enough to affect the critical product shortage.

Point # 11 — the need for an arbitration system — This of course has been replaced by the re-incarnation of the Conciliation Plan, and responsible exhibitor thought about the country is still unwilling to state whether the system is working or otherwise. Much will depend on the events between now and the end of the year. Allied has already announced its intention to resurvey the problem at their Miami convention and the fate of conciliation will no doubt rest on the action taken by the organization.

Point # 12 — technical advance — The advance gained by this topic remains a moot point. Whether

the gains made by production in terms of 70 mm. are going to prove as popular as was the introduction of CinemaScope seems highly unlikely since the distributors have expressed a desire to limit the system to the larger metropolitan centers. However, on the other end of the scale, theatres are being refurbished in unprecedented numbers and this is a hopeful sign for the future.

Point # 13 — new talent — There is little to report about this topic other than the fact that three companies — 20th Century-Fox, Columbia and Warner Bros. have been active in the development of new personalities. However, the basic question is still being asked by exhibitors — "who's in it?" and the problem remains at a standstill. Much of the difficulty in developing new stars stems from the independent producer system which does not give the distributor the necessary control over production needed for the long range planning required for the build-up of star material. Of the three companies mentioned, Fox has been the most active and has the best production set-up for talent development. The future lies in the way pointed by Fox, but additional help from exhibition is vitally needed in this area.

In summing up one year of activity by ACE, the best that can be said is that the original intent of Skouras to ease the strained relations has been accomplished. Exhibitor, producer and distributor are meeting each other on many levels and the acrimonious attitude toward each other has softened considerably.

In other words, the climate has improved, but the conditions haven't. However, ACE is one year young it would be nigh impossible to melt away the accumulated grievances within the space of one year.

The Scottish system of jurisprudence offers a jury three possible verdicts, guilty, not guilty, and not proven. We prefer the last to be our judgement about the activities and accomplishments during the first year of ACE — NOT PROVEN.

## A CHRISTMAS SUGGESTION

The November issue of Theatre Facts, a monthly bulletin issued by the Allied Theatre Owners of Indiana, contains some very sensible information about an annual courtesy pass issued each year by the organization.

Each year the organization prints and distributes an annual theatre courtesy card which it then distributes to Indiana executive officers, members of the United States Congress and members of the Indiana General Assembly. The card is sent as a Christmas greeting from each theatre and owner listed on the card.

According to the bulletin, "over the years the pass has developed a feeling of good will toward theatre owners by officials and legislators." We can believe it, the program sounds like an excellent one, and we strongly suggest it to other state organizations if a similar program is not already in use.

Permission was not asked of the ATOI to publicize their program within the industry, but we feel that they would be more than willing to furnish the details of the plan to any responsible theatre organization interested. The address of ATOI is 512 North Illinois Street, Indianapolis 4, Indiana. Please address any inquiries to them.



# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50  
35c a Copy

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New York 20, N. Y.

A Motion Picture Reviewing Service  
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Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, NOVEMBER 21, 1959

No. 47

## THE VERY SAME TUNE

Two prominent film industry figures, Max E. Youngstein, vice president of United Artists, and Rube Jackter, vice president and general sales manager of Columbia Pictures, both whistled variations of the same tune at the recently-held convention of the Theatre Owners of America.

"You hear a lot of talk about orderly distribution," hissed Mr. Youngstein, "but I'd like to hear it coupled with the phrase orderly exhibition."

Mr. Youngstein then went on to blame theatremen for "driving many creative producers and directors out of the industry by not giving their pictures a fair chance."

On the other hand, Mr. Jackter chirped this message:

"For the past few years every organized exhibitor group has cited the shortage of quality product as one of its major problems. The question has been: Will the producers and distributors be able to supply a sufficient number of films to keep the theatres open? Columbia has accepted that challenge. With three major films planned for release during each month of 1960, we are assuring exhibitors of a continual flow of top quality product throughout the year.

"But," questions Mr. Jackter, "is exhibition prepared to take it from here?"

There is ample room for disagreement with the intent of both these statements, and pained as we are to disagree with the two gentlemen, both of whom are responsible industry figures, disagree we must.

But before doing so, we would like also to concur with both on one point — theatremen should vigorously support good, quality product.

But, at the same time, if the product delivered to the theatremen is an inferior one, then he can only bring ill to himself and the industry by foisting the film upon the public.

What, may we be so impertinent to ask, is to be gained by either the distributor or the exhibitor calling for the public to attend an inferior motion picture? As far as we are able to see, more fans for television.

When Mr. Jackter speaks of three top quality films per month from Columbia over a period of thirteen months, we fear he does so wearing the hat of an overenthusiastic general sales manager. A quick glance at the lineup of films listed for the period in question indicates many good films, and some top films — but by no stretch of the imagination can one possibly classify *all* of them as top quality.

And when Mr. Youngstein makes the claim that creative people have been driven from the theatre by theatremen, our reply must be — driven where, Mr. Youngstein? To television? Then it is to the gain of film industry, if one can use the quality of today's television programming as a yardstick. To the millinery business? Perhaps if this be the case the answer

is that the hat business is where they belonged in the first place. Because if a man makes a movie that sells — then he need have no fear of a return to the hat shop.

We do not deny that creative people have been driven from the industry. But we strongly urge Mr. Youngstein that he present the full spectrum of reasons.

During the box office surge of this past summer, when a goodly number of top product was available, responsible theatre men instituted several business building programs, and the results in most cases were worth the effort. But many of these programs were abandoned when product worthy of the viewer came into short supply. It almost stands to reason that it would.

It seems to us that the time has finally arrived for both sides to cease the senseless deception now rampant, and attempt a return to reality.

There isn't a theatremen alive who will engage in promotion activity for a film merely to please a distributor. But, there also isn't a successful theatre operator still in business who will not promote a film in order to fill his theatre and cash box.

And when a film company decides to embark on a full production and distribution schedule it does so because it envisions the profits that a full schedule will bring and not because it is answering the needs of the exhibitor.

If nothing else gentlemen, let us at least be honest with each other.

## A GOOD NOTE FOR A KEYNOTE

The announcement by Allied States Association that Ben Marcus, former national president and longtime national director, has consented to deliver the keynote address at Allied's National Convention in Miami Beach on December 7, 8 and 9 is welcome news.

Not only does Mr. Marcus possess ability and force as a speaker, but he brings an unusually broad base of experience and wisdom to the task. He operates thirty-seven theatres in Wisconsin, 26 conventional and 11 drive-ins, in cities and towns of various sizes ranging from Milwaukee (637,392) to Little Chute (4,152). In addition, Marcus is engaged in the concessions business — an important factor in most theatre operations. But more important than his experience, Mr. Marcus brings a clear mind and a genuine willingness to solve the problems of the industry.

As Allied's representative on the COMPO Triumvirate, Marcus has deservedly attained national prominence by gaining the support of that body for promoting the Wisconsin business building plan on a national scale. That plan, as reported in the last issue of HARRISON'S REPORTS, was successfully tested in

(continued on back page)

**"Ben Hur" with Charlton Heston,  
Jack Hawkins, Stephen Boyd and  
Haya Harareet**

(MGM, 192 minutes plus intermission)

—M-G-M CAMERA 65 · TECHNICOLOR—

Without doubt, "Ben Hur" is the best of the super-spectacular motion pictures to be presented to date. The pageantry and action scenes are superbly photographed and masterfully directed. But more important, "Ben Hur" is a successful film because within the framework of an oversized canvas the main stress has been laid upon the powerful and meaningful personal conflicts of the people of the film. Unlike many other "blockbusters," this film presents real people in depth, and for this reason does it almost overcome the incredibly long running time of three hours, thirty-two minutes.

Not enough praise can be bestowed upon the remarkably sensitive direction of William Wyler and the intelligent screenplay by Karl Tunberg. From the opening moments, when Heston and Boyd confront each other, until the final, agonizing, scene of Jesus on the Cross, the film, "Ben Hur" rings with compassion, intelligence and artistry.

Charlton Heston is powerful as the title character and Stephen Boyd superb as Messala, his arch enemy. Haya Harareet, the Israeli import making her debut in the film, stamps herself as an important new personality. Jack Hawkins delivers a delightful portrait of Quintus Arrius, the Roman commander who adopts Ben Hur as his son while Hugh Griffith is outstanding as an Arab chief with a passion for chariot races. Martha Scott and Cathy O'Donnell register effectively as Miriam and Tirzah while Sam Levene is intensely poignant as Simonides:—

Stephen Boyd, as the Roman Tribune Messala, rides into Jerusalem to assume command of the Roman Legion. He is informed by the departing Tribune of the preachings of a young carpenter's apprentice and the unrest of the people of Judea. Boyd disregards the warning of the coming of the Messiah and promises to restore loyalty to Rome in Judea.

Shortly after his arrival, Boyd is reunited with his boyhood companion, Judah Ben Hur (Charlton Heston) and they rejoice in the meeting. Heston invites Boyd to his home where he is greeted by Heston's mother Miriam (Martha Scott) and sister Tirzah, (Cathy O'Donnell). But the reunion is short-lived because Heston refuses to assist Boyd in quieting the Jews and Boyd charges off angrily.

They are brightened by the visit of Simonides (Sam Jaffe) and his daughter (Haya Harareet) who inform them of the prosperity of the House of Hur. Simonides also informs Heston that he arranged a marriage for his daughter and asks permission for the right. Heston grants her freedom, but reluctantly, because he is obviously quite taken with her.

As the new governor of Jerusalem parades through the streets of the city, Heston and O'Donnell, who are watching the parade from their rooftop, are dismayed when a slab of stone from their roof crashes to the ground causing the governor's horse to shie and unseat the governor. Roman troops storm into the house taking Heston, Scott and O'Donnell prisoner.

Boyd knows they are innocent, but sentences them nonetheless. Scott and O'Donnell are confined to prison while Heston is ordered to the galleys as a slave. He vows revenge on the crime of Boyd and joins other prisoners on the long march to the sea. On the way, he is given water by a kindly figure in the village of Nazareth. Heston finds himself able to continue the march because of the vision presented by the figure. All through the long ordeals that follow Heston is sustained by that image and in the final portion of the film he understands why—the figure was Jesus.

Three years later, Heston is seen among the galley slaves rowing the flag ship of the commander of the force, Quintus Arrius, (Jack Hawkins). When Hawkins sees Heston, he

is impressed by his great strength and offers him freedom from the galley if he will agree to become a gladiator. Heston refuses and returns to the galley.

Just before the epic sea battle, Hawkins orders that Heston be unchained, so that in the event of sinking, he will be able to swim free. During the furious battle, the ship is sunk and Heston escapes death while assisting the other slaves to freedom.

He watches as Hawkins is knocked overboard in the struggle and rescues him, carrying him to a floating bit of debris. When Hawkins comes to he wants to commit suicide because of the lost battle, but Heston prevents this. Instead the two float on until they are rescued by a Roman ship. Once aboard, they learn that the battle was a victory for the Romans and Hawkins has further cause to thank Heston.

He brings him to Rome with him where he is awarded permanent custody of Heston. At first Heston serves Hawkins by riding in the chariot races and becoming renowned for his exploits. So overjoyed is Hawkins at the relationship that he adopts Heston as his son.

Heston is pleased and flattered at the honor, but tells Hawkins that his first allegiance is to Judea where he must return to perform acts necessary to him.

Hawkins gives him leave and Heston departs. On the way he meets Sheik Ilderim (Hugh Griffith) and forms a friendship with him because of their mutual like for chariot horses. The Sheik asks Heston to ride his horses in a chariot race against Boyd, but Heston refuses and makes his way to Jerusalem.

Upon his return he finds Haya Harareet still there tending her father who had been crippled while imprisoned by Boyd. They vow their love for the first time, but Heston is filled with hate for Boyd and concern for his mother and sister. He boldly visits Boyd and demands news of their whereabouts and Boyd promises to tell him if he will return the next day.

That evening, Boyd orders a search for the pair and they are discovered deep in the caverns of the prison. But they have been afflicted with leprosy and are ordered to leave the city for the Valley of the Lepers. Before they leave, they stop at their house for a final glimpse and while there are discovered by Harareet. They extract a promise from her that she is never to tell Heston of their condition. She reluctantly agrees and they go off.

She tells Heston that his mother and sister are dead and pleads with him to forget the hate that consumes him, telling him of the preachings of the carpenter of Nazareth. But Heston refuses to listen and instead agrees to drive the chariot of the sheik against the team of Boyd's.

The gripping race, the high point of action in the film, ends with Heston victorious and Boyd a bloody, battered and dying man. Boyd extracts a small measure of revenge by telling Heston about his mother and sister.

He goes immediately to the valley of the Lepers where he finds Harareet bringing food to his mother and sister. Heston demands to see them, but she extracts a promise from him to obey the wishes of his family.

On the way to Jerusalem they see Jesus of Nazareth, but Heston, still filled with hate goes on, while Harareet tarries and listens to the sermon. In Jerusalem, Heston is approached by the new governor, Pontius Pilate, and informed that he has been made a citizen of Rome. But Heston refuses and remains with his people.

He returns to the valley of the Lepers once more and this time, with the urging of Harareet, agrees to take his mother and sister to see Jesus. They arrive in Jerusalem in time to see Christ, now a prisoner, carrying the cross to Calvary.

They witness the Crucifixion and then the miracle of Jesus when their leprosy disappears. Film ends with happiness restored to the House of Hur and the promise of the future for Heston and Harareet.

**CREDITS:** Produced by Sam Zimbalist. Directed by William Wyler. Screenplay by Karl Tunberg. Family.



### **"Beloved Infidel" with Gregory Peck and Deborah Kerr**

(20th Century-Fox, November; 123 minutes)

—CINEMASCOPE, DELUXE COLOR—

The true story of a tempestuous and star-crossed romance between F. Scott Fitzgerald, America's novelist-hero of the 'twenties, and Sheilah Graham, Hollywood correspondent who wrote the account of the secret affair. "Beloved Infidel" presents a study in contrasts.

There are scenes when the film is deeply moving and there are moments when it is downright mawkish. There are moments when the acting of the central characters is superb, and there are times when it is amateurish. There are moments when the screenplay and the action are gripping and one really can feel for the tormented lovers, and then there are times when empathy is impossible to offer.

All in all, the film must be regarded as an almost successful film because the good moments outnumber the bad ones. But still, the wish remains that greater attention had been devoted to the problems of editing and character analysis. With this addition several of the minus factors might have been turned into positive features.

Business prospects are difficult to predict. It is a "woman's picture" and as such might roll up healthy grosses. But the basic situation, although tastefully handled, might come in for censure by pressure groups, and it is questionable whether the less sophisticated in the audience will exhibit much patience for the illegal lovers:—

Sheilah Graham (Deborah Kerr) arrives in New York from England presenting herself as a titled Lady with newspaper experience. She convinces Philip Ober of her worth and he arranges for a job for her on the New York Mirror. After a short while she proves her mettle as a newspaper woman and is offered a job as Hollywood correspondent by a newspaper syndicate. She reluctantly accepts and thus starts the career for which she has become famous.

After a short while she is introduced to F. Scott Fitzgerald (Gregory Peck) by Eddie Albert who is playing a character somewhat similar to the late Robert Benchley. The two find an immediate love for each other and embark on a long and stormy love affair.

Fitzgerald is at the nadir of career, his novels are no longer selling and he is unsuccessful as a screenwriter while Sheila Graham is just at the start of her climb to the top. In addition, Fitzgerald is burdened by the problem of supporting his wife, who is hopelessly insane and confined to a sanatorium, and his daughter who is still in school.

Things go swimmingly for the lovers, but the instability of the relationship is revealed in a beach scene in which Fitzgerald forces Graham to admit that the story of her nobility is false. Tearfully, she admits that she was born an orphan and first worked as a kitchen maid, but decided soon after that she would adopt the false role in order to escape from poverty.

The lovers make up after the quarrel and when Fitzgerald notices that a dramatized version of one of his short stories is to be presented at the University, they decide to make a big evening of it. They dress formally and hire a limousine only to discover upon arrival at the theatre that the production is an amateur one for students only. Fitzgerald's already shaken ego is further shattered when he hears one of the students say, "Fitzgerald? Gee, I thought he was dead."

Like other setbacks, the lovers recover from this one, and Fitzgerald proceeds with his plan to educate the somewhat ignorant Miss Graham by introducing her to the great books of the world. Miss Graham struggles, but the attempt is almost useless:

The next tragedy in the ill-starred affair occurs when Graham goes to Chicago in attempt to rescue a radio broadcasting contract. Fitzgerald agrees to accompany her, but just prior to departure, he is informed by a producer that he is being taken off a picture and is, in plain words, fired.

Fitzgerald, who has given up drinking after many fitful bouts with the sauce, shows up at the air terminal drunk.

Graham tries to quiet him but fails. In Chicago he messes up her audition and she is at her wit's end. But when she learns the reason for the drinking she helps him and he gets back on his feet.

She hires a cottage at Malibu where he sets out to write a novel. Things go well for several weeks, but when his manuscript is rejected by the publishers, he turns once more to the bottle for solace. This results in a bitter struggle between the pair which ends with a battle for a gun which Fitzgerald accidentally fires.

Graham storms out of the house vowing never to see him again. He makes many many vain attempts to see her, but each time she refuses. Finally, unable to stand the pressure of his constant calls, she agrees to meet. They reconcile and he vows to forego liquor and concentrate on work. But the promise is never fulfilled, for when they return to the cottage, he is stricken and dies.

Film ends with Graham wandering along the beach at Malibu remembering the events of the sometimes glorious, sometimes destructive affair.

CREDITS: Produced by Jerry Wald. Directed by Henry King. Screenplay by Sy Bartlett from the book by Sheila Graham and Gerold Frank.

Adult.

### **"The Snow Queen" with Art Linkletter and the voices of Sandra Dee and Tommy Kirk**

(Universal-International, April, 70 minutes)

—EASTMAN COLOR—

Originally produced in Russia, this full-length cartoon version of the classic children's tale by Hans Christian Andersen has been refitted by Universal with a prologue featuring the TV personality, Art Linkletter, a new musical score composed by Frank Skinner and conducted by Joseph Gershenson, three new songs and the voices of the popular teen-age stars, Sandra Dee and Tommy Kirk.

The artwork remains the same and is strongly reminiscent of the early days of Disney. American audiences, used to the freer use of line and animation now being practiced by UPA and others will find the Russian drawings a trifle old-fashioned. But the story material is pure Hans Christian Andersen, full of ogres and witches, good fairies, sugar plums and all the other ingredients children around the world love. It is hard to conceive of a child not taking to the story of a little boy captured by the Snow Queen and the romantic efforts of his winsome girl friend to rescue him.

The three tunes added to the film are sprightly, if not particularly memorable, and with the film being timed for Easter release, it would appear that Universal has a healthy attraction for the younger segment of the youngster audience:—

During a blizzard, the grandmother of Gerda tells Gerda and her boy friend, Kay, of a Snow Queen who lives in an ice palace in the frozen north. Before the end of the story, the Snow Queen visits the town and sends an ice splinter into the eye and heart of Kay, turning him into an evil boy.

Kay runs off, after insulting Gerda, to join the Snow Queen in her ice palace in the North, and with the coming of the spring, Gerda, who still loves him, goes off in search of him.

After walking a great distance, stopping only to ask the birds and the flowers about Kay, Gerda meets a raven who takes her to a palace. But it is the wrong palace. However, the prince and princess help her and off she goes only to be set upon by a band of robbers.

They strip her of her possessions, but a little girl, Angel, helps her, and Gerda sets out again for the far north. Along the way she is helped by a kindly eskimo woman and finally, she reaches the palace.

Her love melts the heart of Kay and the two children escape from the clutches of the wicked queen and return home, happy once more.

Family.

## U-I LINES THEM UP

In recent weeks we have presented the product story for the coming year from Paramount, Columbia and Twentieth Century-Fox. This week, we devote our attention to the plans of Universal.

It should also be stated that from time to time in the coming year, we intend to review these columns and report to our readers the delivery or non-delivery of promised product.

The Universal line-up centers around the spectacular \$10,000,000 production, "Spartacus" which is now being planned for release during the Easter season. In addition, U-I will also release the kiddie attraction, "The Snow Queen," a Russian-made full length cartoon feature at the same time.

In all, the Universal blueprint calls for twenty four pictures to be released in 1960, the same number as last year. Among the features are:

Tony Curtis in the best-seller,  
**THE GREAT IMPOSTER.**

Susan Hayward in **BACK STREET** from Ross Hunter.

Rock Hudson and Kirk Douglas in  
**DAY OF THE GUN.**

Marlon Brando in **THE UGLY AMERICAN.**

Doris Day in **MATHILDA SHOUTED FIRE.**

Cary Grant and Deborah Kerr in  
**THE GRASS IS GREENER.**

Rock Hudson in **THE SPIRAL ROAD.**

Gregory Peck in **THE WINGED HORSE.**

Peter Ustinov in **ROMANOV AND JULIET.**

Richard Widmark in **THE SECRET WAYS**  
John Huston's production of  
**THE MAN WHO WOULD BE KING.**

William Wellman's **S.O.B.'s.**

The Pennypacker production of **DAFFY.**

The Zugsmith production,  
**SURVEY, THE TEENAGERS.**

## PITY POR HOLLYWOOD

Erskine Johnson, Hollywood correspondent for NEA, has come up with a novel twist to the travails of TV — Johnson lays the blame for the poor TV programming right on the doorstep of Hollywood.

Poor Hollywood, nobody seems to like it these days. Says Johnson in his article:

"TV's biggest mistake was turning for the third time to Hollywood for help. Hollywood welcomed TV and then blackjacked it into a dead end alley of TV's own creation.

"Television came to Hollywood first for old movies to help fill time it couldn't fill. Then TV came to Hollywood for the help of its stars.

"TV's third desperate trip to Hollywood — for hours of telefilms and rights to reproduce old movies as "live" shows — was the visit that apparently blew the electronic fuse."

Erskine then goes on to complain bitterly about the quality of the film Hollywood is producing for TV, claiming that it barely meets the minimum standards set up by Hollywood for theatre films.

This, of course, is heartening news for the theatre owner, and if sufficient films were available, he would be able to make ample use of this ammunition.

But in the defense of Hollywood, because when the product is good there is little doubt that it is the world's best, a minute of a teleplay costs approximately \$1,000 to produce. Yet for a Hollywood production the minimum cost for a minute of film time is

\$10,000, and in the case of the super spectaculars, up to \$64,000 for a minute of film.

We are not quite sure at this moment how this news will precisely benefit the exhibitor, except that it will provide him with ammunition when discussing films with case hardened TV addicts who haven't paid a visit to a theatre in years and who are no longer even aware of what they are missing.

In the interim, we would suggest that exhibitors dig up a copy of the Johnson article and keep it close at hand for solace during those long cold nights when his patrons are at home watching the inferior entertainment provided by Hollywood for TV.

## A GOOD NOTE FOR A KEYNOTE

(continued from front page)

Marcus' home state and now stands ready for further testing in other areas.

In both his public and private utterances Mr. Marcus has expressed strong hope for the future of the motion picture business, but at the same time, he has steadfastly championed the rights of the exhibitor in matters dealing with the inequities in the distribution of pictures which are retarding subsequent-run and small town theatres on the road to recovery being experienced by the larger theatres. He operates theatres of the small town and subsequent-run variety himself, and as such, has maintained an intimate knowledge of the problems, and thus is fully capable of understanding and sympathizing with the needs of the bulk of the Allied membership.

The convention, which is to be held at the Eden Roc Hotel in Miami Beach, promises to be a lively and constructive affair and we strongly urge exhibitors who have not already done so, to make reservations. We have been informed that a special convention rate of \$18 per day has been established and that the rate applies for the period prior to and subsequent to the convention. Thus, if you want to combine a business jaunt with a touch of pleasure, the convention offers a golden opportunity.

## QUOTE

"I hope they (United Artists) hold back on the 35 mm. release of 'Solomon and Sheba' for at least two years." — King Vidor.

"Actors can't produce pictures, but they're trying to. They're buying screen stories — largely westerns and war pictures — that they would take suspensions for if they were under contract. . . . If I had \$2,000,000 to make a picture I'd do a story about today — not in costume and not on the moon — about the problems of America . . . and I would make it with actors who can act, not some tired old star, a girl one third his age and a bunch of TV actors in the background." — comedian (??-Ed.) Mort Sahl.

"We can say without hesitancy or question of doubt if divorcement was not in effect, our former theatre-production companies would be making sufficient productions to supply their own theatres." — George Kerasotes, cx-president Theatre Owners of America.

"The dearth of product and the lack of availability of more films would alleviate the competitive situation in the industry, but the consent decrees are not the cause of the shortage." — Robert A. Bicks, acting attorney general in the antitrust division of the Department of Justice.

UNQUOTE



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Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, NOVEMBER 28, 1959

No. 48

## ALLIED'S CONVENTION

National Allied's first combined indoor-outdoor convention to be held at the Eden Roc Hotel in Miami Beach on December 7, 8, and 9 looms more interesting with each passing week. Announcements of convention activities emanating from the convention headquarters in Milwaukee and national office in Washington, D.C. give promise of a lively, informative and entertaining session.

Rock Hudson, currently starring in "Pillow Talk," was named "Star of the Year" and will be present at the award banquet climaxing the convention to accept the award for his "outstanding acting contribution and excellent entertainment performance in 1959." In addition, Hudson's co-star in "Pillow Talk," Doris Day will be on tap to accept the award as "Top Female Star of the Year." Also to be feted by the convention, Walter Mirisch, whose independent production outfit was responsible for such successes as "Some Like It Hot" and the "The Horse Soldiers" during the past year, will attend and accept the award as the "Independent Producer of the Year."

Perhaps even more important than the entertaining award program, is the tentative agenda for the convention issued by National Allied's office in Washington.

Of primary importance is the advance notice given by the West Virginia delegation, headed by Rube Shor, that it will propose a motion to amend the by-laws so as to constitute this convention as the annual meeting for 1960.

This motion, if adopted, will pave the way for the election of officers at the convention and permit the incumbent president, Horace Adams, who for reasons of health is anxious to be spared his duties, to be excused earlier than would be possible under the present constitution of the organization. In addition to assisting the incumbent president, the move will also afford the incoming president a running start on the problems of 1960.

Conciliation will also be one of the major topics of the convention. Several Allied territories are expected to report on their experiences with Conciliation and, if their reports are comprehensive enough to warrant action, the convention will decide whether to continue with the experiment whether to abandon it, or wait further information and developments.

Also in the realm of ACE, the convention will scrutinize the proposed overriding joint legislative committee for the entire industry. According to

(continued on back page)

## THE FIGHT IS ON

The officials at 20th Century Fox responsible for assuming the lead in the fight against Pennsylvania's new censorship law are deserving of praise for their efforts.

The suit filed on behalf of the industry by Fox and open to all taxpayers who care to join in, seeks to enter a decree to prevent officials of the state from spending Treasury funds for the new Board of Motion Picture Control until a final hearing is held. It also seeks to restrain the Board from acting until a final hearing is held.

However, for the most part, these are merely delaying actions. The meat of the defense against the censorship bill rests in the claim that the law as enacted is unconstitutional and void in that it violates rights guaranteed by the First and Fourteenth Amendments to the United States Constitution. The contention of the suit is that the act as written is responsible for an unwarranted interference with freedom of speech and communication of thoughts and ideas. The suit also points out that the law is also discriminatory in that it applies not to plays, television, books, radios and newspapers.

Just as Fox deserves credit for taking the lead for the industry in the action, it is equally important that exhibitors be mindful of the harmful effects of censorship on the industry. It is, therefore, heartening to be able to report that exhibitors groups in Pennsylvania have taken the battle to their bosom and begun to raise a collective fund for legal fees arising from the fight.

Another important factor in the fight against censorship has been the work of the Council of Motion Picture Organizations under the direction of Charles McCarthy. COMPO has endeavored to fight censorship at the level it is easiest to combat — before legislation has been enacted — and for the most part has been successful.

However, the battle is far from won and eternal vigilance must be the order of the day. We strongly urge exhibitors with impending censorship battles that they apply to COMPO for facts and figures, and manpower if necessary, to combat the rising menace that censorship represents for the industry.

And after these battles are won, we urge the exhibitor to continue his efforts toward a more realistic system of self-regulation for the industry so that costly legal battles which tend to alienate the exhibitor from his customer can be avoided entirely.

**"Four Fast Guns" with James Craig,  
Martha Vickers and Edgar Buchanan**

(Universal-International, February; 73 minutes)

Modest of budget, this wide-screen, black-and-white Western from the stables of Universal-International covers no new sagebrush territory but sports several strong action sequences and an almost-successful attempt at tension building a la "High Noon".

Direction by William J. Hole, Jr. is solid if not particularly imaginative but the screenplay could stand sharpening. Overall, the result is an ineffectual Western that will fill the lower half of a double bill.

James Craig lumbers through the role of the hero who tames a lawless town, Martha Vickers struggles vainly to make some sense out of a fuzzily-written role and Edgar Buchanan, who has been responsible for innumerable characters similar to this one, overcomes the script deficiencies and provides several rum moments as the town clown. In supporting roles, Brett Halsey registers admirably as a would-be killer and Paul Richards menaces as the villain of the piece:—

Craig, a fugitive from justice because he assumed the blame for a killing committed by a younger brother, is hounded by a vindictive town tamer. In a showdown battle Craig kills the man and rides on. After a while he arrives at the town of Purgatory where the assembled citizens await the arrival of the town tamer.

They mistake Craig for their man and Craig accepts their offer to rid the town of lawless elements. He is offered the office of the ex-marshall as his HQ and enters it only to learn that the office already has an inhabitant — Edgar Buchanan.

Craig and Buchanan become fast friends when Craig notices that Buchanan recognizes him as a wanted man, but does nothing to turn him in. Buchanan briefs Craig on the root of the town's troubles — the piano playing, crippled owner of the saloon across the road, Paul Richards.

Craig confronts Richards and warns him to straighten up — or else. Richards' wife, Martha Vickers, takes an immediate shine to Craig and warns him to forget about trying to clean up the town, but Craig is adamant.

Richards sends letters out summoning three fast guns to take care of Craig. The first arrives, a Mexican, and Craig makes short shrift of him in a gun duel in the saloon.

The second, a scarred gambler, tries to outshoot Craig in a gun duel under a poker table, but Craig outguns him, too.

When the third killer arrives, Richards triples the original ante of \$1,000 and the killer, Brett Halsey, promises to deliver the hide of Craig. But when the two men confront each other, neither is able to draw — Halsey is Craig's errant brother!

Halsey tells Craig to get out of town or he will kill him for the money — and Craig, rather than gun down his own brother, agrees. The townfolk razz Craig for his cowardice, but are unaware of the real situation.

But when Halsey sees Craig become the object of the town's scorn, he turns on Richards and kills him. Vickers advances on Halsey with rifle cocked, but Craig prevents her slaughter, and engages his brother in a gun duel, killing him.

**CREDITS:** Produced and directed by William J. Hole, Jr. Written by James Edmiston and Dallas Gaultois. General.

**"The Cranes Are Flying"  
with All-Russian Cast**

(Warner Brothers; November; 94 minutes)

The first Soviet motion picture to be shown under the U.S.-U.S.S.R. Cultural Exchange Agreement of 1958, "The Cranes Are Flying," a Grand Prize winner at the Eleventh International Film Festival in Cannes, is comparable to the top art house attractions now on display in this country.

The story of a tragic romance between two war-separated lovers, the film surprisingly shows many aspects of life in the Soviet Union about which the current American press has failed to inform us. The film shows that even in Russia there are corrupt petty officials, that people hate war, even if governments don't, and that above all, the face of our enemy, if they are to become our enemy, is not unlike the face of America. The film also contains the inevitable propaganda scene about the glory of Soviet Russia, but it is done at the close of the film at a time when it does not slow down the pace and action.

The film is important in America if only that it shows the Russian people as people and not as invincible builders of Sputniks, Luniks and other weapons of war. Exhibitors should try, where profitable, to show this picture:—

At dawn on a city street two young lovers part. Tatyana Samoilava goes to her home, tip-toeing past the bedroom of her sleeping parents while Alexia Botolov returns to his.

The next morning, the family learns that Russia has entered the war, and the fact soon dominates the lives of everyone. Boris decides to volunteer, and is called up to serve before the lovers have a chance to marry. He goes off and she returns to her home. But tragedy soon strikes when her parents are killed in an air raid.

She turns to the family of her intended and they offer her shelter. Among the family are the father, grandmother, sister and cousin, Mark. The scene then shifts to the front where Boris is killed in action.

Back in the city, Mark and Tatyana are alone in the apartment during an air raid. He makes advances toward her, but she repulses them. But in the fury of the air raid she is violated by him, and because of her shame at having betrayed her lover, agrees to marry Mark.

The family registers their disapproval, but the die is cast. Soon after, news arrives that Boris is missing in action and she refuses to give up hope that he will not return. The war moves closer to the city and the family is evacuated to Siberia where the father commands an Army hospital.

One of the patients goes into a towering rage because he learns that his girl married another while he was away and the father quiets him by telling him if the girl committed such an act then she is not worthy of the rage.

Tatyana hears this, and fitting the shoe to her foot, decides to commit suicide. But at the last moment she proves incapable of the act. In the interim, Mark who has really obtained his deferment by bribery, is living the high life and playing around with another woman. Tatyana learns of this and obtains a divorce.

She spends the remainder of the film searching for her lover among the returning men — and when, in the final scene, she learns that he will not return, she turns sadly away as the propaganda about the might of the Soviet Union begins.

General.



**"The House of Intrigue" with Curt Jurgens  
and Dawn Addams**

(Allied Artists, November; 94 minutes)

—EASTMAN COLOR—

The most sympathetic character in the Italian-made tale of World War II adventure and espionage is a high-ranking German intelligence officer portrayed by Curt Jurgens. But apart from being one more attempt to "humanize" our former enemies, the film tells an amazing and allegedly true story of a German counter-espionage effort that nearly wrecked the underground movement in the Netherlands.

All through the film this viewer kept wishing the film had been made by the British, because this is the type they do so well, but this Italian version with dubbed-in English is satisfactory entertainment.

Curt Jurgens does a creditable job as the German officer who attempts to hold on to honor and dignity within the hate-crazed German Army organization and Dawn Addams is pleasant of face and action as a British intelligence officer who brings about his downfall. Folco Lulli is miscast as a Dutch Underground leader, but the rest of the large cast is adequate:—

Jurgens captures two British spies who are transmitting information to England and persuades one of them to transmit a false message. The spy agrees, but fails to submit in his usual fashion, with an error every fifteen syllables. Unfortunately the British Intelligence office fails to spot the change in modus operandi and dispatches a squad of men to act on the information in the message.

Among the men who land and fall into the German trap is Dario Michaelis, the affianced of Dawn Addams. But Jurgens is a benevolent captor and resists all efforts by other Germans to have the men shot as spies. Instead he treats them as prisoners of war and incarcerates them in an Amsterdam prison.

After a period of imprisonment during which time the Germans wreak havoc on the underground movement in Holland, Michaelis escapes and makes his way to England. But Jurgens, sensing that his counter-espionage set-up will be ruined, arranges for the escape of six other prisoners and succeeds in branding Michaelis a traitor with the British Intelligence office.

While working on the escape of the British officers, Jurgens meets Addams in Spain, they meet and for a brief evening, enjoy the pleasure of each other's company, unaware that both are espionage agents.

Back in England, Michaelis is court martialled for traitorous activities and sentenced to die. Addams pleads for a chance to vindicate him, and is smuggled into Holland. Here she encounters early difficulty, but manages to contact the leader of the underground, Lulli, who is in the process of betraying his compatriots in an effort to save the life of his imprisoned brother. He betrays Addams to Jurgens, but he treats her kindly and when he is caught in a shift in politics by the German Army, gives her freedom. She returns to England and frees her lover by revealing the true story of the escape and the German intelligence knowledge of the British Code.

**CREDITS:** Produced and directed by Duilio Colletti. Screenplay based on the novel. "London Calling North Pole" by H. J. Giskes.

General.

**NEW FACES FOR OLD**

Jesse Zunsner, distinguished motion picture editor of CUE Magazine, a New York consumer publication devoted to the amusement industry, has done a remarkably comprehensive study of the conditions of theatres in New York City as well as the current Broadway trend toward modernization. Many of the remarks made by Mr. Zunsner in the article echo our sentiments as well as those of many responsible industry leaders about the need for theatre improvement. Therefore we feel, despite the fact that the article was prepared for consumer consumption and deals only with New York, that theatre owners all over the country will benefit from reading of the conditions exposed by the article.

Except for minor deletions solely with topics of interest to New Yorkers, Mr. Zunsner's remarks are recorded herewith:

"The 425 movie theatres in Greater New York — a startling study in contrasts — are cause simultaneously for approbation and disgust, for praise and condemnation. In the Broadway and midtown sectors — into which millions of entertainment seekers pour weekly — palatial movie houses are a film can's throw from decrepit, decayed, once-proud 'legit' and vaudeville theatres now fallen on evil days. All around the town new, modern 'art houses' epitomize the last word in theatre design: in comfort, taste, luxury and sophistication — while, nearby, smelly little old 'flea bags,' hanging on from Nickelodeon days, struggle futilely against this atomic age 'upper class invasion,' and wonder why they are losing business.

"In Greenwich Village and downtown Manhattan, some theatres of the big movie chains have a house-keeping problem that is not problem at all: their cavernous interiors are either ripe with dank odors, or rich with the smell of nose-stinging disinfectant. Customers flee their penetrating fragrances for the smaller, cleaner, more inviting theatres nearby.

"Competitive midtown theatre operators, asked what they would do if they owned 'the other theatre' down the street, promptly replied, they'd 'tear it down and rebuild from the ground up!' A sound suggestion indeed, when we consider some of the antediluvian mausoleums showing films around town: ancient burlesque houses with pungent cellar bouquets hanging heavy in the air; high, narrow vaudeville houses built 60, 70, 80 years ago, with movie projection booths up where the old 'peanut galleries' used to be — with resulting lens-and-screen distortions that offer classic astigmatic elongation exercises for optics engineers.

"At last, however, theatre owners have begun to wake up. Inspired by surveys indicating a sharp rise in movie-going patronage, more exhibitors are finding the courage to invest in themselves, their theatres, their patrons, and their futures. They are beginning to realize that a clean theatre will bring more customers than a dirty one, a modern theatre more patrons than out-dated one, and that surroundings set the tone of the customer, the level of his quality, the degree of his pleasure, and the probability of his return — with family, and friends.

"From coast to coast, a Theatre Rebuilding Boom is on — \$100,000,000's worth! Forty-million spent this year and \$60-million set for next year. In New York, on Broadway, four top theatres are leading the modernization parade. The 38-year-old State — flag-

(continued on back page)

## PIONEERS HONOR BROIDY

At a dinner held in the Starlight Room of the Waldorf Astoria in New York City the Motion Picture Pioneers paid tribute during this past week to Steve Broidy, president of Allied Artists, by naming him Pioneer of the Year.

The Motion Picture Pioneers, an extremely worthy organization quietly serving the needs of unfortunate members by assisting them privately, apparently made a popular choice in naming Broidy. The ballroom was filled to the brimming with one of the largest assemblages ever in the 21-year history of the annual event and the dais was teeming with names that have become or will soon become part of the legend of the motion picture industry. Among those present were Barney Balaban, Robert Benjamin, Senator Jacob Javits, principal speaker of the night, Eric Johnston, Arthur B. Krim, Abe Montague, Milton Rackmill, Herman Robbins, Abe Schneider, Spyros Skouras, Joseph Vogel, Jack Warner and Adolph Zukor.

The scroll presented to Broidy by Ned E. Depinet, president of the organization reads:

"In appreciation and recognition of your stalwart leadership and examples of industry faith and courage and your demonstrated humanitarianism we present you with this emblem of our admiration and affection."

We join with the Pioneers in extending our congratulations to Mr. Broidy.

## ALLIED'S CONVENTION

(continued from front page)

present plans, the proposed committee will be empowered to act for the entire industry in deciding which bills to support and which to oppose.

Abram F. Myers, board chairman and general counsel of National Allied, will report on the interpretation of the consent decrees recently given at the TOA convention by Robert A. Bicks of the antitrust division. The remarks made by Mr. Bicks will be studied from the standpoint of their possible impact on independent theatres that may be in competition with the theatres of divorced chains.

Another item that has been proposed for discussion is the alleged discriminations and restraints inherent in 70 mm. sales policies.

Also slated for examination is the arbitrary zoning of cities (e.g. Pittsburgh) so as to throw noncompeting theatres into competitive bidding with resultant increases in waiting time and film prices.

While the bulk of the convention activity will be devoted to ways and means to promote theatre attendance, the topics of: censorship and the recent trends in censorship legislation forbidding prior censorship and inflicting severe penalties on exhibitors for showing pictures that are uncensored until they reach the theatre screen, the Kennedy Wages and Hours bill affecting minimum wage requirements, post-48 pictures and a method of their utilization other than TV, toll television, and an attempt to reduce production costs for films and thereby decrease rental payments will be dealt with.

As in the past, the convention will explore any subject of benefit to the exhibitor without regard to the heat or delicacy of the topic. We urge those among you who have not yet made reservations to attend the convention, that you do so without further delay.

## NEW FACES FOR OLD

(continued from page 191)

ship of the Loew's chain — was first last spring, with \$800,000 spent to rebuild its outside, redesign the inside, modernize equipment, improve its lens-to-screen projection throw, and create a red-gold-marble-and-crystal palace 'fit for the finest motion pictures in the world.'

Hard on the heels of the State face-lift, the 43-year old Astor across the street announced, began, and is now in the midst of its own \$800,000 renovation. They've broken through the back wall into the Bijou next door, ripped out both insides, installed new steel, new structure, new lobby and conveniences, new projection equipment with a minimum throw-angle, a wall-to-wall screen, a 270 ft. mural and self-adjusting wide 'rocking chairs'. The Astor's seats too, have been decreased in number for greater roominess and staggered rows so that each patron has a full, unobstructed view of the screen. As owner-operator Robert Dowling puts it, 'Here is tomorrow's theatre today.'

"Up Broadway, the giant of them all, the 40-year old marbled magnificence, the Capitol, is getting a \$1,000,000 face-lift. This theatre, huge as any arena, also will have fewer but larger and more comfortable armchair seats, perfect sightlines, escalators to the luxurious mezzanine and loge, complete varitype projection equipment, and glareless adjustable screens.

"And that isn't all. Four blocks below, Walter Reade's art-and-suburban theatre crowd have leased the Mayfair and renamed it the DeMille. They too are in the midst of a vast modernization plan, to coincide with the introduction next month of their new fragrance-on-film process, called Aromarama.

"New York's so-called 'art houses' have sparked the move toward theatre modernization to provide maximum patron comfort and consideration — with or without coffee and cookies in the lounge. The Paris, Normandie, Little Carnegie, Beekman, Sutton, Fine Arts and Gramercy are movie house gems. And the new Murray Hill — the latest of the swanky smart little theatres in this cozy group — is a perfect example of the educated trend toward small, tastefully designed, luxuriously furnished, perfectly equipped and immaculately kept theatres — specifically created and maintained to present selected films to selected and discriminating audiences, amid attractive and tasteful surroundings.

"These theatre (not, of course, omitting other well-kept houses around town) show what can be done to make theatre going a pleasure. It is astonishing that in other sections of the nation, our country cousins — the hayseed hicks of the movie business — are miles and years ahead of our urban operators in theatre design and operation.

"In Greater New York, far too many neighborhood houses have let themselves slump into the 'flea bag' category. From all around the city complaints have come to this writer about dirt, smells, sloppiness, and lack of ordinary cleanliness and decent housekeeping in theatres — all matters that have nothing to do with pictures onscreen, but much to do with the enjoyment those pictures give.

"Sometimes absentee landlordism is the cause. Chain operations become lax in their supervision. Frequently competent local house managers get little support from home offices for suggested changes, improvements and innovations. Occasionally carelessness, short-sightedness, stupidity are at fault."



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Vol. XLI

SATURDAY, DECEMBER 5, 1959

No. 49

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## MR. YOUNGSTEIN THROWS DOWN THE GAUNTLET

Readers will recall that in the November 21st issue of *Harrison's Reports* we gently twitted Max Youngstein of United Artists and Rube Jackter of Columbia Pictures for statements they made relative to distributor responsibility at the recent TOA convention in Chicago. The purpose of the editorial was neither to condemn nor blaspheme these able industry leaders, but to request a return to sanity in the public utterances of both representatives of exhibition and production-distribution with regard to their representation of motives.

This past week Mr. Youngstein replied to our charges. To his eternal credit, he accepted the remarks in the gentle spirit of reproof they were offered and proved, as if proof were necessary, that he is equally adept at listening to criticism as he is in offering it.

Mr. Youngstein's remarks are published below, with our comment on them to follow:

"I have made an exhaustive audit of the relationship between gross and advertising, publicity and promotion expenses on our pictures over the past years. I will be happy to open my books if a cross section of exhibitors will open their books to me. I'll make a bet with you now, sight unseen, that the exhibitor, with rare exceptions, has not carried his share of the load on promotion.

"Forget about my position at United Artists. Just think for a moment what would have happened with a picture like 'Hercules' if a fellow like Joe Levine didn't have the guts to stick his chin out to the tune of over a million dollars to get it off the ground? Why don't you ask him how much help he got from exhibitors.

"I repeat the statement I did make, that exhibitors in many ways and particularly through the Anti-Trust decree, have driven creative talent out of the business, and jokes about whether they went to television or in the millinery business, don't solve the problem.

"The fact of the matter is that anyone who has put a picture together today, knows how much he has to pay, and how little real choice he has because very few stars have been developed, and a good deal of this is due to the constant refusal of the exhibitor to share the risks in developing new stars and new directorial talent, as well. Today, under the Anti-Trust decree, the exhibitor doesn't know who his source of supply is and the producer distributor doesn't know who his customer is. Every salesman is met by every exhibitor, without exception, with the question, 'who's in it' rather than by an evaluation as to the merits of the picture, the potential growth of new personalities and talents. No one, and least

(Continued on back page)

## TWO MOVES

At just about the time this issue will reach the desks of most of our readers, the National Allied Convention in Miami Beach will open. And at this eleventh hour it seems an appropriate moment to contemplate on two moves to be considered by the assembled conventioners.

The first, "the creation of a motion picture industry organization called (e.g.) Motion Picture Talent of America to compete with existing agencies in an effort to ease the grip which the latter have on the studios and keep talent costs in bounds."

And the second, that exhibitors raise a fund to purchase the reissue rights to blockbuster films as a move against the sale of post-48 films to TV.

The creation of "Motion Picture Talent of America" seems like quite a good idea at first blush since "Allied members discussing the picture shortage and high film rentals with film executive invariably encounter arguments based upon the exorbitant demands of stars and other creative talent."

But we fear that in practice that the proposal is a bit too long range in intent to affect the market for the next five years and, while it should be discussed, we would favor a tabling of the suggestion for this year. It is our opinion that this situation will seek its own level before long and that exhibitors lack the experience involved in such an operation and entry into the talent picture at this point would only heighten the problem and not diminish it.

Secondly, we distrust the statements by production and distribution executives about the true reasons for exorbitant rentals and feel they are merely a subterfuge conveniently used to extract the last possible buck from any given situation.

As for the purchase of post-48 blockbusters—this too is a worthwhile suggestion and at this point we have no opinion one way or the other about it—except to offer a reminder that the purchase of "certain" films will open up an entirely new and most ugly can of worms.

What it will do, in effect, is give carte blanche to producers whose films haven't been purchased to sell to TV—and this could be chaotic.

However, despite our objection, the move is a strong step in the right direction and should be considered thoroughly. But our suggestion would be to discuss ways and means of implementing the program to include films other than the "blockbuster" variety—and by these we mean the small, but powerful films such as "The Defiant Ones," for instance, which cannot be classified as a "blockbuster" but which would have an enormous impact on theatre attendance were it to be shown on the home screen.

In the final analysis, restraint and moderation!

**"On The Beach" with Gregory Peck,  
Ava Gardner, Fred Astaire and  
Anthony Perkins**

(United Artists, December; 133 minutes)

Nevil Shute's best-selling novel about the coming of the end of life on this planet has been translated into a deliberate, brooding and sometimes poignant film. The grimness that one feels while watching the film is due for the most part to the basic story line—as the film opens the world, except for Australia has been destroyed, and for the remainder of the more than two hours running time, no hope is ever offered that the characters on the screen will be redeemed.

Comparatively speaking, this film is better than the recent one about the end of the world, "The World, The Flesh and The Devil," because it concentrates on the problems of the individual in real terms whereas the earlier film felt it necessary to inject a false racial note.

But in this film the accent is on the lives of the people: Gregory Peck, an American submarine commander who refuses to believe that his wife and family have been destroyed when all signs point to it, Ava Gardner, who turns to alcohol for solace, and not finding it there, succeeds with her search when she turns to love, Fred Astaire, a nuclear physicist who bears the burden of guilt for the problems of the nuclear destruction and tries to expiate his guilt by defying death in a racing car, Tony Perkins, the best-adjusted of the lot, who accepts the fact without reasoning and tries to guide his young wife, Donna Anderson, who refuses to believe that life for her and all is about to end, through the perilous course of life to an early and unwanted death.

Despite the fact it concentrates on the lives of individuals, the motion picture fails to catch fire and burn the great tragedy that has occurred onto the mind of the audience. One reason for this is the lack of real interest in the characters depicted. They are all essentially uninteresting folk and whether they live or die never becomes a real cause for concern.

However, grimness and all, "On The Beach" is an important motion picture dealing with an important topic. In addition, it has been given a strong pre-sell campaign and exhibitors can safely book it as a "prestige" film.

Business prospects are almost impossible to predict and we will not be foolhardy enough to make the attempt:—

The U. S. atomic submarine Sawfish, commanded by Gregory Peck, the sole survivor of America's once-great naval force, puts ashore at Melbourne, Australia during a time of incredible world destruction.

The entire northern hemisphere has been wiped out in a nuclear war and the citizens of Australia are waiting for the atomic cloud that destroyed the rest of the world to reach their shores. The estimate at the time of Peck's arrival is five months.

The Sawfish is assigned to voyage north to test the theory that the radiation is decreasing and that Australia has a chance for survival. Anthony Perkins is transferred to the sub as Australian liaison officer, and Fred Astaire, a nuclear physicist, is assigned aboard as scientific head of the expedition.

Perkins and his wife, Donna Anderson, entertain Peck at a party at their home. Peck's "date" for the evening is Ava Gardner, a hard-drinking woman determined to drink herself to death before the radio-

active cloud reaches Australian shores.

The party ends in confusion when Astaire makes Anderson hysterical by pointing out that all present are doomed. Anderson wants no part of the discussion and insists on living the fantasy that the end is not coming. Perkins tries to persuade her that she should be prepared for it—particularly since he might not be present when it happens, but she is unable to comply.

At the same time, Peck lives out his own fantasy. He refuses to accept the fact that his wife and children are dead and refuses Gardner's offer to act as a substitute.

The submarine leaves on its mission and Astaire's radiation reading off Point Barrow, Alaska disproves the hope that the radioactivity is in a decline. The submarine then continues south to the United States where they attempt to investigate a radio signal that has been beaming forth since the holocaust.

The party first stops in San Francisco Bay and the crew views the desolate city through the periscope. One of the crew, a San Francisco native, disobeys orders and leaves the sub.

He is told to return immediately or he will not be able to be taken back because he will become contaminated. But the crewman refuses and swims ashore. The next morning he reappears near the sub and reports that there is no life in the city. In deference to the safety of the rest of the crew, the sub sails off and leaves him to die.

The sub proceeds to San Diego to investigate the radio signal. One of the men is heavily guarded against the danger and goes ashore where he soon discovers the signal to be a freak accident.

The sub returns to Australia where Peck is reunited with Gardner. This time he accepts the fact of his family's extinction and embarks on a tender love affair with her.

Astaire, who has purchased a racing car, competes in a dangerous race and wins. But soon after, because the doom is about to come, he locks himself in his garage and commits suicide by letting the motor run.

When the radioactivity begins to attack the crew of the submarine, the crew votes to return to America to die—thus forcing a separation of Peck and Gardner. And at the Perkins' household, Anderson, whose mind had given under the strain, returns to normalcy for a moment and the young couple and their infant daughter await the coming of death with serenity, safe in their love for each other.

Gardner watches as the sub sails for America—and then walks through the fast-emptying streets of Melbourne where she spots a Salvation Army banner which bears the legend, "There is still time, brother." Film ends on this note.

CREDITS: Produced and directed by Stanley Kramer. Screenplay by John Paxton from the novel by Nevil Shute. General.

**"Take A Giant Step" with Johnny Nash  
and Estelle Hemsley**

(United Artists, February; 100 minutes)

"Take A Giant Step" is an angry, preachy film about the difficulties a Negro adolescent encounters with living in an all-white neighborhood, the discovery of sex, and his search for identity.

It is well-acted by a thoroughly competent cast of Negro actors and should make a good art house entry. In business terms the film might "explode" into



the general market because it deals with the problems of an adolescent with sympathy and marks the film debut of the teen-age recording personality, Johnny Nash. But as a teen-age attraction the film presents some serious problems—it is overliberally sprinkled with "hells," "damns," and "b-----s" and provides the young hero with an unsavory episode with a prostitute in which his virtue remains unshattered, and a love affair with an older woman in which it doesn't.

The film is very often powerful and incisive and these excursions into the tawdry provide little in the way of character building and plot development and their inclusion in the film at the risk of alienating a large segment of the potential audience is of questionable value.

Johnny Nash, as the young hero of the film, displays a power and conviction in his acting that gives meaning to many of his scenes. Estelle Hemsley is a delight as his aged grandmother who gives solace and understanding to the troubled lad while Ruby Dee, Frederick O'Neal and Beah Richards, among others contribute handsome support in lesser roles.—

Johnny Nash, a Negro in his late teens, objects to the opinion voiced by a teacher about the role of the Negro in the Civil War. He storms out of the classroom and, in act of defiance, smokes a cigar in the boy's room. This earns him a suspension and he returns home dejectedly.

His home is in an all-white neighborhood, and as a result of the incident, Nash realizes that other than his elderly grandmother, Estelle Helmsley, he has no one in whom he can confide. The grandmother tries to make him understand the duality of life that a Negro in an all-white society must face, but he is too young and too rash to accept her wisdom.

Instead, he packs a bag and runs off to the Negro area of the city where he meets three ladies of the street and a sympathetic girl who is no better than he has to be. Nash, at the age when the juices are beginning to flow within him, proposes awkwardly to the sympathetic girl, Ellen Holly, and she gently refuses his offer. Instead, he ends up with Pauline Myers, one of the shady ladies, and she, after discovering that he is afraid of what she has in mind, takes his money.

Disillusioned, Nash returns home to face the stern caterwauling of his parents, Beah Richards and Frederick O'Neal, who, because they wanted him to have the advantages of a middle class upbringing, are also responsible for the loneliness of the lad. The parents leap at the lad and demand to know the where and why of his situation.

Being an adolescent, Nash refuses and looks instead for understanding which is not forthcoming because of the eternal gap in understanding between generations.

The three argue, with Nash running off to his room for solace. The grandmother castigates the parents and forces them to see the error of their ways. Richards goes off to the kitchen to fix dinner for the lad and O'Neal goes to the boy's room in the hope of having a go at understanding his son. Their rather awkward conversation is interrupted when the grandmother dies.

After the funeral, friendless and depressed, Nash turns to the maid, Ruby Dee for understanding. She provides it and more, agreeing to his suggestion that they have an affair. But this ends when the mother

dismisses the girl. Nash is once again disturbed, and even more so when he learns that his mother has invited a group of his former white buddies over for ice cream and cake.

Nash runs after Dee and she gently informs him that he must learn to face the unpleasant facts of life and be able to wear the mask of duplicity in order to exist as a Negro in a white world.

Nash returns home to find the white boys uneasily gathered in the living room. He sets them at their ease, although his thoughts about them are otherwise, and by this act, signifies that he has reached maturity.

**CREDITS:** Produced for Hecht-Hill-Lancaster by Julius J. Epstein. Directed by Philip Leacock. Screenplay by Louis S. Peterson and Julius Epstein based on the play by Mr. Peterson. Adult.

### THE EDUCATION OF A PHILADELPHIA PUBLISHER

Back on the 7th of November, *Harrison's Reports* had occasion to comment in a favorable manner on an announcement of forthcoming product issued by Paramount Pictures.

And this past week, in the pages of a Philadelphia-based publication, we learned that we had become the target of "industry grins" as a result of our favorable comments.

Needless to say, despite the source, we are bemused by the attack and, frankly, find ourselves hard put to answer the charges. And the reason we are incapable and disinterested in offering a defense, is because it is painfully obvious, judging by the near-gutter language of the attack, that the offending publisher hasn't the foggiest notion of the meaning of our words.

And at this late date we are reluctant to embark on an educational course in basic English for him. How many among you have ever tried to argue even the simplest point with an opinionated man who has no idea of what it is you are saying, and no desire to learn? And how many among you have ever successfully concluded such an argument?

It would serve little purpose for us to provide a detailed analysis of the intent of our editorial for the benefit of one, unenlightened publisher since many of the normally intelligent among our readers have already expressed approval and comprehension of the article as written.

As for the charges hurled so fecklessly by our Philadelphia would-be tormentor, well they are so obviously picayune, and so patently designed as self-glorification for their author we find ourselves unable to submerge our mentality to the nit-picking heights he has struggled so manfully to attain.

Instead, because we realize that part of our mission in life is to dispel ignorance, we will give the publisher in question a basic course in responsible reporting so that he may avoid the painful posture of hoisting himself on his own petard as he has done in the very same issue containing the unprovoked attack upon us.

The lesson begins with a quote from the Editorial page of his publication. The quotation reads as follows:

"The publisher degrades himself and his product when he buckles under advertiser pressures, or goes in for puffery, or targets his editorial service at the advertiser." —Bill Beard, president of Associated

## Business Publications.

Noble sentiment, Mr. Philadelphia Publisher. But now let us consider another quote, this time from the news (sic) section of your publication:

"BEN HUR had its world premiere last night at Loew's State before an audience of over 1800 people. Four of the stars, (we assume they mean stars . . . Ed.) Charlton Heston, Haya Harareet, Stephen Boyd and Martha Scott, and director William Wyler were present.

"Another guest who drew special attention was Ramon Navarro, star of the silent screen version of the classic, which was also made by M-G-M.

"The audience formed a virtual 'who's who' of New York as leaders of business, government, religious groups and the entertainment field made the opening a never-to-be-forgotten event. In keeping with the dignity of the film there was a noticeable and deliberate absence of the normal premiere ballyhoo although thousands jammed the streets outside the theatre to see the celebrities."

The article then goes on to list the notables in the audience, starting with George Abbott and ending with Adolph Zukor.

Something about the article troubled us, and we were anxious to investigate the seat of our discontent. It was then that we noticed the first peculiarity—the article was in a magazine dated November 25, 1959 and "Ben Hur" had opened on November 18, 1959. Yet the article did say, "Last night," and thus did we have our clue. We checked our circular file and discovered that the alleged news story was almost a word-for-word echo of a puff story issued by the publicity department of M-G-M on the morning after the premiere!

In order that the record be as accurate as possible, the press release supplied by M-G-M is presented below so that you will have this once-in-a-lifetime opportunity to become a "qualified" publisher.

"Metro-Goldwyn Mayer's long-awaited production of 'Ben Hur' had its world premiere at New York's Loew's State Theatre last night as one of the most distinguished audiences in entertainment history welcomed this new motion picture milestone.

"Over 1800 people filled the theatre for the premiere performance. Four of the stars of 'Ben Hur,' — Charlton Heston, Haya Harareet, Stephen Boyd, and Martha Scott — and director William Wyler were at the theatre and were enthusiastically applauded by the black-tie audience.

"Another guest who drew special attention as the limousines pulled up to Loew's State was Ramon Navarro, the star of the silent screen classic.

"The audience formed a virtual 'Who's Who' of New York as leaders of business, government, religious groups, and the entertainment field made the opening a never-to-be-forgotten event.

"In keeping with the dignity of the film and the importance of the occasion, there was a noticeable and deliberate absence of the normal premiere ballyhoo.

"Although thousands jammed the streets outside the theatre to see the celebrities, the blaze of flashbulbs and the grinding of newsreel cameras were scheduled to be the only activities in front of the street.

At this point the press release listed the notables present, starting with George Abbott and ending with Adolph Zukor.

Forgive us if we repeat, but the impression gained is that the quotation on the editorial page of the same issue of your magazine did say, "The publisher degrades himself and his product when he buckles under advertiser pressures, or goes in for puffery." etc., etc., etc. End of lesson.

## THE STACKED DECK

*The Film Daily* recently assigned an inquiring reporter to refute a statement made by the nationally syndicated columnist, Ed Sullivan, who had carried an item describing the Winter season as one of the worst box office Winters in history.

*The Film Daily* then sent a man into the street to gather information to refute this statement and the inquiring reporter asked thirteen industry figures whether they agreed or disagreed with this statement. Those thirteen were: Eric Johnston, president of MPAA, Charles E. McCarthy, executive of COM-PO, George Weltner, vice president in charge of world sales for Paramount Pictures, Harry Brandt, prominent theatre chain operator and president of Independent Theatre Owners Association of New York, Jack Byrne, vice president and general sales manager for M-G-M, Harry Mandel, vice president, RKO Theatres, William J. Heineman, vice president in charge of distribution for UA, Ernest Emerling, vice president of Loew's Theatres, Paul N. Lazarus, Jr., Columbia vice president, Charles B. Moss, president B.S. Moss Theatres, Alex Harrison, 20th Century-Fox general sales manager, Max Cohen, president Cinema Circuit Corp., and G. H. Martin, Universal general sales manager.

All of the above mentioned gentlemen agreed that Sullivan was wrong.

This was an active bit of reporting by *The Film Daily*, but there is a serious omission from the list—there isn't a single single theatre owner on the list!

We would suggest Mrs. Helen Haden of Dundee, Michigan as a prospect — she recently closed her theatre because she couldn't get enough films.

## YOUNGSTEIN

(Continued from front page)

of all, I, will deny that producer-distributors have made many mistakes over the past twenty years, but this 'holier than thou' righteous indignation on the part of exhibitors is something that makes me extraordinarily nauseous.

"Exhibition just hasn't carried its fair share of the risks, whether it be production or advertising, publicity and exploitation, and I again invite you to get me those ten exhibitors who will open their books to an audit by a top firm, and I'll be glad to compare our risks with theirs."

Mr. Youngstein has thrown down the gauntlet, and while we don't think all of his remarks are particularly applicable, we respect his position as an industry leader and offer these pages a neutral battleground for qualified representative of all segments of the industry who might want to express their views on the controversy.

On one point, however, we must take issue with Mr. Youngstein. His remarks about Mr. Levine just don't jibe with the public pronouncements attributed to this master showman. In almost every instance Joe Levine has expressed wholehearted and unqualified approval of the role of the exhibitor, and on one occasion took pains to point out that, "It is my considered opinion that in order for me, at least, to launch a picture, my first premise is to sell it to you exhibitors, so you in turn can help me sell it to the public. If you are not sold on my picture, it makes it doubly hard for me to reach the public."



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Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
New Zealand, India,  
Europe, Asia ..... 17.50

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1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLI

SATURDAY, DECEMBER 12, 1959

No. 50

### CONVENTION NEWS AND NOTES

In a startling reversal of all pre-convention predictions and calculations the board of directors of National Allied meeting in Miami Beach elected Al. C. Myrick, single theatre owner of Lake Park, Iowa and president of the Iowa-Nebraska unit, as the new president of National Allied.

Joining Myrick as national officers of the organization are; C. Elmer Nolte, Jr. of Maryland as treasurer, Neil Beezley of Colorado as secretary, Carl Goldman as recording secretary and Abram F. Myers as board chairman and general counsel.

The board of directors also approved six resolutions; it reaffirmed its stand on the White Paper campaign, resolved to continue its membership and active participation in the American Congress of Exhibitors, voted to renew Allied's membership in the Council of Motion Picture Organizations for another year, issued a resolution condemning the trade practices inherent in the prospective marketing plans for 70 mm. films, voted to continue with the current experimentation with Conciliation, and, finally, adopted a resolution to investigate a proposal for acquiring post-48 film libraries for exhibition in the theatres. The text of these resolutions appears later in this article.

The selection of Myrick, a comparatively unknown figure on the national level, was preceded by a bitter internal fight that kept the board in session throughout most of the convention and hung a pall over what was otherwise a constructive and informative national meeting. It is sincerely hoped that the differences will be resolved and the remarks by Ben Marcus as keynote speaker will reflect the policy and activities of National Allied for the coming year. Mr. Marcus spoke at length on showmanship, merchandising and the need for industry unity in solving the problems of today and the future. A greater examination of his remarks will be presented in a later issue so that they may become a part of the public conscience of Allied for the coming year.

In addition the assembled conventioners heard Charles A. McCarthy of COMPO report on the battles currently being waged against the twin problems of censorship and the proposed amendments to the Federal Wage and Hours Law, Trueman T. Rembusch of Indiana deliver a spirited denunciation of 70 mm. trade practices, an informative session on merchandising and business building which saw Walter Mirisch, Rube Jackter, Sam Arkoff, Dave Lipton, Robert Ferguson, Roger H. Lewis, Milt London and Beverly Miller expound on current and future product as well as means and methods of of business building, showmanship and merchandising.

The third day of the convention heard Ben Smerling of ABC Vending deliver a proposal on behalf of Concessionaires to participate in an industry-wide program of returning customers to the theatres, Si Fabian, executive chairman of ACE deliver a speech on the progress of ACE and Abram F. Myers report on the results of the board meetings to the general convention.

Several Allied men were upset about a report published in *Motion Picture Daily* which characterized Myrick, the new president, as being head of a dormant Allied unit. These gentlemen hastened to add that the Iowa-Nebraska unit has been among the most active of all Allied units in pursuit of the White Paper Campaign. Personally, this department had the pleasure of meeting Mr. Myrick just once, at a regional convention, and the impression gained from that single meeting was of a dynamic and forceful speaker and man who unqualifiedly and intelligently championed the rights of the small theatre operator.

It is something of a paradox that the two largest national exhibitor organizations, TOA and Allied, both have a single theatre owner as president. We wonder, whether both organizations, in their competitive rush to convince uncommitted theatre owners that they alone represent the

small exhibitor, are not, if we may paraphrase William Shakespeare, protesting too much.

However, this situation as well as many others will be dealt with in the weeks to come. For the present, the text of the resolutions by the board of directors of National Allied are herewith presented:

#1. The Board hereby strongly and by unanimous actions reaffirms its stand on the White Paper Campaign and resolves vigorously to press the campaign during the coming session of Congress by all proper means.

The basis of the complaints contained in the White Paper is that the Antitrust Division has by false and tortured interpretation of the decrees in the Government Case (U.S. v. Paramount) deprived the exhibitors of the relief against unfair and monopolistic trade practices, especially discrimination in the licensing of pictures to theatres, which the Court plainly intended they should have.

The Board emphasizes that this offense of misinterpretation has been compounded in recent weeks by further dubious interpretations detrimental to independent exhibitors, thus further aggravating and confusing the situation. This is a serious additional reason why the Department of Justice should move under the reserved powers in the decrees to present the questions that have arisen to the court for its determination, interpretation being the proper function of the Court rather than the Department of Justice attorneys.

Recognizing that the White Paper which deals with legal problems requiring resort to lawyer's language may be confusing to non-lawyers, a leaflet clearly explaining the purpose and intended effect of the campaign will be prepared and circulated among Allied members and other interested parties.

#2. The board unanimously resolved to continue its membership and active participation in the American Congress of Exhibitors for another year, explaining that no significance is attached to this limitation inasmuch as it has long been the practice of National Allied to participate in other industry organizations on a yearly basis, thus allowing the board freedom of action at each annual meeting.

In renewing Allied's membership in ACE the Board expressed the hope that the conferences between the representatives of exhibition and production and distribution will go forward as rapidly as possible; that the exhibitor representatives will press upon the others the urgent need for prompt action on the items on the ACE agenda heretofore presented to them, to the end that the supply of quality pictures may be increased and that burdensome terms and unfair trade practices may be eliminated.

#3. Mr. Marcus, Allied's representative on the Managing Committee (Triumvirate) of the Council of Motion Picture Organizations (COMPO), made a full report on the operations of the Council, whereupon the Board voted unanimously to renew Allied's membership therein for another year.

The Board was especially appreciative of COMPO's assistance in conducting tests of the so-called Wisconsin Plan for promoting theatre attendance and in seeking a continuation of the Academy Awards Program under industry sponsorship.

As regards efforts to secure the defeat of Federal wages and hours legislation, or the elimination of theatres therefrom, the Board is willing that COMPO should take the lead, but Allied reserves the right to solicit information from its own members, and to stimulate opposition to the legislation by them, based upon facts peculiar to small town and subsequent-run independent operations.

#4. The Board heard reports of inquiries and studies by certain of its directors in regard to the revealed and prospective marketing plans for 70 mm. pictures and also in regard to the technical aspects of that medium.

Special attention was given to the announced distribution  
(Continued on back page)



**"Never So Few" with Frank Sinatra  
and Gina Lollobrigida**

(M-G-M, December; 124 minutes)

—CINEMASCOPE, METROCOLOR—

The jungles of Burma during World War II provide the background for this visually exciting, fire-works-filled drama about a blood-and-guts American Army officer, the handful of native guerillas under his command, the overwhelming force of Japanese soldiers he's ordered to stop and the beautiful woman waiting for him in Calcutta.

There is much in this film that is excellent: the dynamic performances, the breath-taking photography, the explosive battle scenes and the touches of comic relief that appear at just the right moment. If only greater care had been devoted to the motivations of the characters, especially an exploration of why men behave the way they do under battle, this might have been a truly fine war film. Another weak point is the love affair which constantly appears to be getting in the way of the story at hand.

Nevertheless, with Frank Sinatra and Gina Lollobrigida furnishing explosive marquee power, "Never So Few" can be counted on to provide first-rate mass market entertainment.

Sinatra has never seemed more at home blowing up enemy airfields, mowing down on-coming Japanese, or getting his way with higher up military brass. Lollobrigida is always delightful to look at and does a competent job with her part. Strong contributions are made by Peter Lawford, the company doctor, TV favorite Steve McQueen making his screen debut as a coniving and fearless soldier, Richard Johnson, Sinatra's British side-kick, and Paul Henreid, the suave and wealthy civilian. John Sturges direction is solid, especially in the battle scenes:—

After five months in the North Burmese jungle, Sinatra and Johnson are flown to Calcutta for conferences concerning an offensive. Their first night in town, Sinatra meets Lollobrigida and her escort, Henreid. He immediately makes a pass but she doesn't even let him get to first base.

The next morning, Sinatra is ordered by his Colonel, Robert Bray, to launch an attack on Ubachi, a key enemy airfield holding up any Allied offensive and completion of the Burma road. He agrees in return for a 10-day pass and permanent assignment of McQueen, Bray's driver, whose fighting abilities Sinatra instinctively recognizes.

At a party in Henreid's luxurious home, Sinatra and Lollobrigida meet again. She is pleased to see him but still rebuffs his many advances. As they get to know each other better she tells him that the only life he could offer her would be the ordinary, and that the riches she craves can be supplied by Henreid.

Johnson is stricken with a sudden attack of cerebral malaria and is nursed back to health by Lollobrigida and Lawford. Sinatra, desperately in need of a doctor in Burma, arranges for Lawford to return to the jungle with him.

Back in the jungle, Sinatra proves his worth as a commander, although there are many instances where he must condone cruelty in the name of justice. He is wounded during a surprise enemy attack and flown to the hospital in Calcutta. He raises havoc when he finds his men aren't being fed properly once again proving himself as a leader. Lollobrigida visits him and says she is willing to give up Henreid.

His wounds healed, Sinatra returns to Burma and leads the attack on Ubachi. The airfield is completely

destroyed but Johnson, along with many others in the company, is killed.

Returning to their encampment they come across a just-ended raid on an American convoy. Sinatra discovers that the attackers were not Japanese but Chinese using U.S. equipment. He disobeys orders, crosses into China and captures 25 of the raiders.

Among their possessions he comes across a warrant from a Chungking government war lord calling for destruction of all invaders. He also discovers that the U.S. equipment is being sold to the Japanese by the Chinese with whom they are supposed to be at war.

Sinatra radios his findings back to Bray who insists Sinatra apologize to Chungking for his actions. Sinatra goes berserk and orders all of the prisoners executed.

He is placed under military arrest and returned to Calcutta. His superiors — to save face with the Chinese — attempt to get him out of the army as a victim of combat fatigue. But Sinatra proves to be in full command of his senses and with the aid of a Brigadier General, Brian Donlevy, gets his actions upheld. The Chungking representative is told there will be no apology. Donlevy suggests that the conduct of the war lords be looked into instead.

Sinatra is completely exonerated when word is received from Chungking deploring the action of the renegade bandits. They promise an immediate investigation into the misuse of the warrents.

Before returning to the jungle, he is reunited with Lollobrigida who promises to be waiting when the war is over.

**CREDITS:** Produced by Edmund Grainger. Directed by John Sturges. Screenplay by Millard Kaufman from the novel by Tom T. Chamales. Family.

**"Journey to the Center of the Earth"  
with Pat Boone, James Mason, Arlene Dahl  
and Diane Baker**

(20th-Century Fox, December; 132 minutes)

—CINEMASCOPE, DELUXE COLOR—

A Perils of Pauline science-fiction adventure complete with harrowing escapes, prehistoric monsters, an aristocratic villain and the lost city of Atlantis. Technically speaking, the sets and special effects are among some of the best to date, and once the perilous voyage downward begins, this adaptation of Jules Verne's classic becomes an imaginative journey of tongue-in-cheek suspense. But before our intrepid heroes and heroine get under way, there are 42 minutes of static preliminaries that hamper the over all effect of the film.

Despite this snail-like opening, business prospects should be excellent for this is a well-made bit of entertainment that will appeal mainly to the younger segment of the audience. In addition there is the strong marquee appeal of Pat Boone and a well-executed promotion and exploitation campaign by 20th-Century Fox.

Boone is a natural as a Verne hero but his singing is somewhat out of place so far below the surface of the earth. James Mason walks off with the acting honors as he plays his scientist-explorer role for all it's worth. We can't take him too seriously but then we're not supposed to and this is what makes "Journey to the Center of the Earth" such a delightful film. Arlene Dahl as the widow of a rival scientist and Diane Baker as the girl in Scotland waiting for Boone's return contribute nicely:—

When Professor Mason is elevated to the state of Knighthood for his contributions in the field of geol-



ogy, his class present him with a silver inkwell, but his protege, Boone, gives him a paper-weight made of lava rock. Mason is intrigued by the lava specimen and identifies it as Mediterranean by its color but Icelandic by its weight. He attempts to melt it down and an explosion discloses a brass plumb bob signed by Arne Saknussem, an explorer who claims he reached the center of the earth.

Mason immediately writes to a Professor Goetaborg in Sweden for verification but instead of replying, the professor disappears. Mason concludes that Goetaborg intends trying to reach the center of the earth himself. He and Boone decide they will try it also. Boone says goodbye to Mason's niece, Baker, with whom he is in love, and the two men take off.

In Iceland, the pair are kidnapped and locked in an isolated warehouse. They are rescued by a duck tender, Peter Ronson and learn that Goetaborg is staying at the inn. Mason goes to his room, finds it stacked with explorer equipment but the professor dead, a victim of foul play. He learns that the last person to see him alive was Thayer David, a descendant of Saknussem. Goetaborg's widow, Dahl, arrives and demands Mason hand over all of the equipment. She finally agrees to let him keep it if he takes her along on the expedition.

The group, including Ronson who has brought along his pet duck Gertrude lower themselves into a volcanic chimney where David and his groom are altering Saknussem's markers.

Gertrude instinctively tries to lead them the right way but the group follow the false notches and become lost. They return to the fork, discover the notches have been tampered with, and continue the other way.

Boone becomes separated from the others in a sparkling cavern of quartz crystals, sinks through a salt vortex and come face to face with David and his dead groom. When Boone refuses to carry David's pack, the latter shoots him in the arm. Mason and party hear the shots and follow them to the wounded Boone and David. Mason scoops up a handful of salt and throws it in David's eyes, forcing the villain to drop his gun.

Just as their lamps are about to expire a strange luminescence from algae on the rocks walls leads them into a forest of giant mushrooms. Now they have food, shoe leather and material with which to build a raft to navigate the subterranean ocean they have come across. Suddenly they are attacked by a pack of giant reptiles, long extinct, and when Boone kills one with his alpenstock, the others run away.

After four weeks on the ocean they are suddenly caught up in a strange magnetic storm. Mason becomes excited and proclaims that this is the exact center of the earth where the polar forces meet. Suddenly all of their meal flies away — and they are left with clothes in shreds and no food or equipment. Driven by hunger, David eats Gertude but meets his fate a few minutes later when a stone column gives way toppling him to his death. The column is part of the lost city of Atlantis and here they find the skeleton of Saknussem, his right arm pointing to a shaft.

The party enters the shaft, blast away a giant boulder, and are hurled up into the Mediterranean by a tremendous updraft. Back in Scotland, Boone marries Baker, and Dahl decides to stay with Mason.

**CREDITS:** Produced by Charles Brackett. Directed by Henry Levin. Screenplay by Walter Reisch and Charles Brackett based on the novel by Jules Verne. Family.

### "1001 Arabian Nights" with the voice of Jim Backus as Mister Magoo

(Columbia, December; 76 minutes)

—TECHNICOLOR—

The nearsighted Mister Magoo becomes Uncle Abdul Azziz Magoo in this feature-length UPA cartoon all about Aladdin and his Magic Lamp. As usual, Jim Backus is the voice of Magoo and he's ably assisted by Kathryn Grant, Dwayne Hickman and Hans Conried.

The animation, while not as free-lined as some previous UPA work, is definitely top-notch, and the youngsters will be entranced by flying carpets, glittering castles and the schemes of the Wicked Wazir to steal Aladdin's lamp and marry the Princess Yasmina. Scheduled for Christmas release, Columbia has a strong draw for the youngsters, and adults, with enough of the child left in them won't be disappointed either: —

In old Baghdad, Abdul Azziz Magoo the nearsighted proprietor of a lamp shop, is attempting to marry off his irresponsible nephew, Aladdin.

Meanwhile, at the palace, the Sultan is faced with the problem of saving his bankrupt kingdom. His daughter, the Princess Yasmina, agrees to be the savior by marrying the Wicked Wazir, the richest man in the land.

To celebrate the engagement, a parade is held. Aladdin and Yasmina see each other and fall in love.

In the palace, the Wazir goes down to a secret basement where the Voice of the Magic Flame tells him the final step to absolute power lies in the possession of an enchanted lamp hidden in a cave, and that only a boy named Aladdin can open the door.

The Wazir, posing as Magoo's long lost brother, tricks Aladdin into going with him to the cave and once in possession of the lamp, leaves the boy to die.

At this point Magoo wanders by and slaps the Wazir affectionately on the back, forcing him to drop the lamp. Inside the cave, a despondent Aladdin accidentally rubs the lamp and a Jinni appears. He grants the boy's wish to return home after first stuffing Aladdin's pockets with jewels.

Aladdin sends Magoo to the palace with the jewels as evidence of his wealth. Magoo mistakes the Wazir for the Sultan and asks Yasmina's hand in marriage. for Aladdin. The Wazir agrees, then sends one of his henchmen to get the boy and the lamp. But the henchmen confuses the orders and lets both go free.

Aladdin climbs to the top of the palace wall, discovers his Uncle is really the Wazir and gets the Jinni to build him a magnificent castle beside the palace. Then he changes Aladdin's attire to that of a young prince and the Wazir's to a set of rags. Impressed with the changes, the Sultan kicks the Wazir out of the palace and gives Yasmina to Aladdin in marriage.

The Wazir spies Magoo with the lamp, disguises himself as a merchant and sells him a new lamp for his old one. He then orders the Jinni to destroy Aladdin's castle and to transport Yasmina and himself to his magnificent castle in the middle of the ocean.

Magoo, learning that Yasmina is missing sets out to find her on a Magic Carpet. He and the Wazir battle it out, with Uncle Abdul finally destroying the villain. The Jinni returns Magoo and Yasmina to the palace and the young lovers are married.

**CREDITS:** Produced by Stephen Bosustow. Directed by Jack Kinney. Screenplay by Czenzi Ormonde. Family.



## CONVENTION NEWS AND NOTES

(Continued from front page)

tion plans for "Ben Hur" which, from all accounts, is one of the greatest motion pictures ever made. Because of the splendor of the production, the wide appeal of the story and the great promotional campaign conducted in its behalf, there is a public demand for its prompt exhibition in the residential areas of the cities, in the smaller cities and in rural communities.

Alarm and indignation was expressed when it was revealed that special advertising campaigns are being conducted in such areas to induce the residents therein to attend an alleged "exclusive" exhibition of the picture in the nearest city in which such a run has been granted, sometimes located 100 miles or more from the communities in which advertising is done. In some cases it was reported that tickets have been put on sale in these remote communities in drug stores as an added inducement to the residents to desert the local theatre and transfer their patronage to handpicked, specially equipped theatre in another locality.

While the discussion related mainly to "Ben Hur" it was recognized that the handling of "Porgy and Bess" and "The Big Fisherman" conforms generally to this pattern. A recently published list contains the titles of nearly 20 pictures either on release, in the work, or in contemplation in 70 mm. If these pictures are exhibited as roadshows in a few theatres, and are withheld from general release for long periods of time, it will create a bottleneck greatly aggravating the current picture shortage. It is small comfort to exhibitors to read about plans for increased production if they cannot gain access to the top attractions.

On the technical aspects the information given the Board was that the 70 mm. process involves no new principle in photography or projection; that it adds little or nothing to the clarity or definition of a picture except possibly on outside screens and that the claims made for it are in contradiction to the claims made for VistaVision, that the clarity of a picture is enhanced by reducing it from a large negative to a small positive film.

The Board could not escape the conclusion that 70 mm. pictures are a device or "gimmick" for increasing the waiting time of the independent subsequent-run and small town theatres. The unfairness of such a device for blocking the free flow of product is obvious, but the Board also referred to the criticisms of such a procedure contained in the report of the Senate Select Committee on Small Business. The withholding of pictures from exhibitors for periods no longer counted in terms of days or weeks, but in months and years, depreciates their box-office value thereby inflicting losses on the entire industry. It is unfair to the great majority of exhibitors and their patrons, and when 70 mm. pictures are issued in considerable numbers, as planned, the practice will be detrimental to the film companies themselves.

In conclusion the Board calls upon the distributors promptly to make their pictures available to the theatres on 35 mm. prints, on regular release, and with early availabilities.

#5. In its consideration of Conciliation the Board concluded that not enough reports have been received on which to base a conclusion as to its worth in affording relief to exhibitors in keeping with assurances given by Mr. Eric Johnston when the system was revived a few months ago.

A few instances of successful conciliations were reported by exhibitors who received some benefits. There was a larger number who reported failure and dissatisfaction. The inference to be drawn from some of these reports is that the companies had not sufficiently impressed their branch managers with their duty under the system to set early dates for the conferences and to treat seriously the complaints brought to them by exhibitors.

#6. RESOLVED: We were impressed by the ideas presented by Mr. Ben Marcus for acquiring, for exhibition in the theatres, the top quality pictures contained in the post 1948 film libraries to protect the theatres from disastrous consequences should those films be sold or licensed for exhibition on television.

This matter is of such tremendous importance to the theatres that every possible means for carrying out Mr. Marcus' ideas should be explored and any plan that seems workable should be developed.

We, therefore, urge that Allied States Association give Mr. Marcus' suggestions the prompt and thorough attention that they deserve and that it take active steps to carry them into effect by any feasible means that it may devise or which may be presented to it.

## "The Flying Fontaines" with Michael Callan, Evy Norlund, Joan Evans and Rian Garrick

(Columbia, December; 84 minutes)

—EASTMAN COLOR—

This Sam Katzman production, unfolded in soap opera fashion, centers itself around a troupe of circus aerialists, particularly handsome, egotistical Michael Callan, who, when he is not swinging on his trapeze, spends most of his time fighting with his father and chasing the girls. Unfortunately, the few high-wire thrills provided are negated dramatically by run-of-the-mill production and direction. The cast, consisting of some of Columbia's more promising talent, lacks marquee value, but since circus films have mass audience appeal, "The Flying Fontaines" will serve adequately on the lower half of a double bill: —

When star aerialist Callan returns to the circus after two years in the Army, he finds his former sweetheart and co-worker in the act, Joan Evans, married to Roger Perry, his old catcher and best friend. He also realizes the long existent tension between his father, Joe de Santis, a retired aerialist great and a stern disciplinarian, and himself is still there.

Hurt over Evans' marriage, Callan makes a play for Perry's younger sister, Evy Norlund. But she informs him she is more or less engaged to Rian Garrick, Callan's replacement in the act.

When an opportunity comes for Callan to sign with Ringling Brothers, de Santis refuses to okay the move because he feels his son needs more training to attain his pre-Army greatness. Convinced his father is trying to keep him in his shadow, Callan gets drunk, and while trying to perform on the trapeze, accidentally knocks Garrick to the ground, ending his career.

Later, Callan and de Santis have a violent argument and the latter leaves the circus. Callan, remorseful over what has happened, redoubles his efforts to become a great "flyer." He tries to break down Norlund's coolness towards him, a coolness several degrees chillier since Garrick's injury. But watching him perform more and more dangerous stunts on the trapeze, she finds herself praying he won't get hurt. Garrick returns to the circus as a clown and his hatred of Callan forces him to tamper with the ropes used in the act. Callan discovers this in time, tells Garrick they are now even and warns him never to try it again.

Callan goes to fame with a sensational blindfolded triple somersault act. One night at a party he tries to tell Norlund of his love, but she rejects him again. Discouraged, he goes for a drink with Evans who wants to pick up where they left off. He turns her down.

In a vengeful mood, Evans tells Perry that Callan made passes at her, despite her efforts to fight him off. Just before the two friends go up for their act they get into a fight. Callan hurts his shoulder but tells no one.

Callan completes his feat but because of his shoulder cannot hold onto Perry's hands. Hurling to the ground he believes Perry has deliberately dropped him. But Perry hasn't because Callan is too good a friend and a "flyer" to kill for any reason.

Callan is seriously injured, but he learns he will be able to perform again. He makes up with de Santis, Evans, ashamed of what she has caused, tells Perry the truth, and Norlund finally confesses her love.

CREDITS: Produced by Sam Katzman. Directed by George Sherman. Screenplay by Donn Mullally and Lee Erwin.

Family.



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New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, DECEMBER 19, 1959

No. 51

## A MESSAGE FOR MODERATES

The most distressing aspect of the battle within National Allied which took place between the forces favoring a militant attitude toward settling the problems of the industry and the so-called "moderates" was the fact that the battle was conducted in public.

Organization after organization, within and without the movie industry, suffers the same sort of growing pains experienced by Allied at the recent Miami Beach board meetings—yet the wise organization and the prudent leaders within the factions usually contrive to present a face of public unanimity.

Leaders of both factions deserve the reproof of all in the industry who now feel that the power of Allied as a national force has been seriously impaired by this untoward public washing of linen.

The statement issued by Norman C. Glassman, chairman of the board of Independent Exhibitors of New England is a classic example of the type of public organizational maneuvering that should be avoided.

The statement reads:

"The board of directors of IENE sat today (Dec. 16) in full session to review (1) the hostility of A. F. Myers during the past year towards the major portion of Allied's program and (2) the recent political maneuverings, which are causing disunity within Allied's ranks tending to disrupt the achievement of goals sought by the rank and file of its loyal and active membership. In view of trade paper reports that A. F. Myers may tender his resignation as general counsel and board chairman of Allied at an early date, the board of IENE, in the interests of a modern and moderate Allied which has embarked on a program, important parts of which are support to ACE and COMPO for the benefit of all exhibitors large and small and for the benefit of all segments of the industry, today declined to take any *immediate* action which might be detrimental to Allied's progressive program."

As strongly as we agree with the aims and the programs of the moderate forces responsible for this statement and deplore the tactics which brought about their defeat, we cannot condone the fact that an intra-organization dispute is being waged in public print.

Yet, great pains were taken to see that it was.

If the differences that have caused the ill-feeling within the organization cannot be healed within the ranks of the organization itself—without resorting to public trial—then we sadly fear for the future of any such organization.

Gentlemen, let sanity prevail—and remember—he who fights and runs away, lives to fight another day.

## REPORT ON ACE

One of the high points of the recent Allied convention was the report on the activities of the American Congress of Exhibitors by chairman S. H. Fabian. *Harrison's Reports* feels strongly that the report is an important one and deserving of notice by the entire industry.

Lack of space does not permit us to reprint the remarks fully—but the heart of the report is contained in the following remarks:

"Let us look at the record thus far. The fact that we exhibitors are together as a national force for the first time in exhibitor history is a powerful, dramatic fact in itself. For many years we exhibitors have been seeking togetherness. We have found it at last, through long travail and trouble. And we have begun, through the summit meetings, a powerful effort for the revival of our business.

"How did it happen that suddenly, after all those years of frustration, despite efforts by exhibitor organizations and individual exhibitors alike—that the current series of summit sessions began?

"Because something new had been added and that something is exhibitor unity . . . national—all-inclusive comprehensive unity among exhibitors.

"The germ of ACE was born at the Allied Convention in Chicago when Spyros Skouras advocated exhibitor unity. You supported Spyros' suggestion and encouraged him to call the National Exhibitor meeting which organized ACE.

"Despite hesitation, suspicion, hostility among exhibitors—we made it. The cement held. As an acute mind has said—there is nothing so powerful as an idea whose time has come.

"But precisely what are we doing with this hard-won unity? What is the program we aim to achieve?

"For those who have not followed ACE activity very closely it may be helpful if I recap briefly what has happened.

"At the organization meeting an executive committee of six was named. One man was selected from each of the five largest exhibitor organizations and I was named chairman. The executive committee was given a mandate to create a program.

"We solicited suggestions from all over the country and when we sat down to hammer out a platform, some 50 or 60 proposals were before us.

"We found that these proposals divided logically into six categories and each man became chairman of a sub-committee to draft a resolution covering the ideas in his category.

"At the same time we adopted a national set-up of exchange area chairmen—paralleling the very successful plan of the War Activities Committee.

"To these men representing the whole country, we presented our resolutions—and they were adopted as the platform of ACE.

"Immediately we moved to commit the MPAA to the summit meetings. There have been to-date, four meetings of the entire committee with the presidents and numerous meetings of the sub-committees which comprise as a group the presidents of the film companies and our members.

"We found in the first two summit meetings that we were talking generally on too many subjects and were not coming to conclusions. So we got down to specifics, agreed upon three sub-committees—Exhibitor-Distributor Relations, Research and more product. Exhibitor-Distributor Relations—out of this committee effort has come another trial run for conciliation. This time conciliation has the whole-hearted support of the presidents and a personal promise from each president to send a firm order down the line to make conciliation work.

(Continued on back page)

### "The Gazebo" with Glenn Ford and Debbie Reynolds

(Metro-Goldwyn-Mayer, December; 100 minutes)

—CINEMASCOPE—

"The Gazebo" is a thoroughly delightful farce about a blackmailer, a murder that wasn't really a murder, a Gazebo and the body buried beneath it that turns out to be the wrong body.

It's 100 minutes of pure spoof and with the solid marquee pairing of Glenn Ford and Debbie Reynolds, this melange of madness shapes up as first-rate mass market entertainment.

Ford is delightful capering through his part with moments of comic genius, and Reynolds is perfect as his ever-loving wife. Carl Reiner, Doro Merande and John McGiver garnish the doings with sparkling performances in supporting roles and George Marshall's direction is solid:—

Ford is a highly successful television mystery writer with a beautiful and adoring actress wife, Reynolds, an expensive and charming home in Connecticut, and from all outside appearances, a very happy man. But he isn't. A blackmailer by the name of Shelby has gotten hold of some harmless nude photos of Reynolds and is demanding \$25,000 from Ford.

The only way he can see of raising the money is sell their house. He's even hired a real estate woman, Mabel Albertson, to line up a couple of buyers. But Reynolds won't sell. She loves her home and has even bought a Gazebo (a wrought-iron garden house purportedly used by George IV to dally with his mistresses) to be erected in the front yard.

Ford attempts to sabotage the house by stuffing sponges down the drain, joining pipes that shouldn't be connected, loosening door knobs and short circuiting electrical connections. But none of this bothers Reynolds because she knows it's all Ford's doing and believes the strain of his work has become too much for him.

Shelby phones again and gives Ford a final deadline. Murder, Ford finally decides, is the only way out. He'll invite Shelby over, shoot him, then bury him on the spot where cement for the Gazebo's foundation is to be poured the following morning. He even makes out a list of steps to follow for committing the murder which include the purchase of a miner's hat with lamp and a pair of hip boots to be used during the burial.

On the appointed night, with Reynolds at the theater, a figure appears in the darkened living room. Nervously, Ford pulls the trigger—the body staggers back and forth. "Fall!" pleads Ford, and finally it does. Now he races into the bathroom, rips down some much hated shower curtains and starts to wrap the body. He even takes a couple of tranquilizers. Suddenly, the trumpet voice of the maid, Merande, calls out to him in the darkness. She's forgotten her purse. After she leaves, Ford continues his wrapping. Footsteps approach. It's McGiver, the conscientious Gazebo contractor who's happy he made a last minute check because someone dug a hole on the spot where the Gazebo is to stand. But don't worry, he tells the ashen Ford, he's covered it up. Ford is almost ready to drag the body out when Albertson arrives with the prospective house buyers. He finally gets rid of them and the body.

The next morning, he cheerfully offers champagne to Reynolds and Reiner, their best friend and district attorney, as the cement is poured and the Gazebo erected. Suddenly a heavy rain loosens some of the cement and a piece of the shower curtain peeks out. Before he can do anything about it, Reiner reports that a blackmailer named Shelby was found murdered the night before in his hotel room. Ford's eyes widen in wonder. Who lies buried under the Gazebo? He eventually realizes it's Shelby's partner and murderer.

After Reiner leaves, Ford rushes out to the Gazebo to try and stuff the shower curtain back in. Reynolds catches him and when he tells her he's buried the shower curtains she believes he really has cracked.

That evening he takes her to the theater and Reiner appears. He has learned that Shelby had some photos of Reynolds. She tells Ford the truth about the pictures and apologizes for never telling him before. She was ashamed. She can account for her actions during the time of the murder, but Ford can't. Things begin to look black for him. But how can he tell Reiner that he didn't murder Shelby. He murdered the man who came to his house.—

As Reynolds leaves the theater alone, she is kidnapped by a pair of thugs who drive her home and demand \$100,000

that Shelby's partner had on him when he came to visit the night before. Suddenly, the Gazebo topples from its foundation revealing the partner and the briefcase full of money. Reiner and the police arrive and just as Ford is about to admit to the murder the coroner declares the man died of a heart attack. Ford knows the truth, but won't tell, he was obviously frightened to death by the gun shots.

CREDITS: Produced by Lawrence Weingarten. Directed by George Marshall. Screenplay by George Wells based upon the play by Alec Coppel.

Family.

### "Cash McCall" with James Garner and Natalie Wood

(Warner Bros., December; 102 minutes)

—TECHNICOLOR—

The hanky-panky involved in the world of big business is given a slick once-over-lightly treatment in this capably acted, smartly produced and smoothly directed adaptation of Cameron Hawley's best-selling novel. True, not too much attention to detail has been devoted to the real intricacies of business and high finance, but it's still a pleasant piece of entertainment certain to delight audiences who crave life's complexities dished out in simple mouthfuls. Lack of character development will prove a drawback to the more sophisticated.

James "Maverick" Garner is most appealing as the wonder boy of the title role, and many in the audience will be pulling for Cash McCall, considered a "no-good" by many, yet really a man with a heart of gold. As the girl he wants to settle down with, Natalie Wood registers nicely and both are amply aided by a strong supporting cast:—

Garner has built a reputation and several fortunes out of buying and selling shaky business empires. While many consider him nothing more than a bird of prey he actually goes after dying businesses, builds them up, then sells them for a handsome profit.

Through a series of intricate maneuvers, he comes into contact with Dean Jagger, owner of a large plastic concern. Jagger is being pressured by Roland Winters, head of a large instrument corporation which is also the backbone of Jagger's business.

Refusing to give into Winters' threats of taking his business elsewhere and tired of working so hard for so many years, Jagger decides to sell his concern. He confers with Henry Jones, a member of a management-consultant firm and learns that he could get as much as \$1,500,000.

That night, he tells his wife, Linda Watkins, and his daughter, Wood, what he has not divulged to Jones—that actually he stands to lose more than half his business if Winters really takes his business away. There is also a domestic problem in the household. Daughter Wood, ever since returning from vacation the summer before, shows no interest in going out on dates.

When Jagger's lawyer, Otto Kruger, tells him he has a prospective buyer—Garner, Jagger agrees to sell if the price is right. Jones goes up to lay the groundwork and though at first leery of Garner's reputation soon finds himself completely won over by the latter's charm.

An interview is arranged between Jagger and Garner, and Wood, who has a percentage interest in her father's firm, goes along. When Kruger starts to introduce her to Garner, the wonder boy proclaims they have previously met.

Jagger asks for \$2,000,000 and Garner accepts. The next day, Garner stops by Jagger's home, enroute to the airport, on the pretense of clearing up some last minute complications. Actually, he's come to see Wood. Her mother insists she drive him to the airfield.

Her attitude towards him is cool but when he begs her to go flying, she agrees. They land in a secluded valley—one of Garner's many holdings—and here the story of last summer comes out.

The two had met at a vacation resort and in a moment of mid-summer recklessness, Wood offered herself to Garner. When he refused because of her age, she became angry and hurt and ran away. Now he tells her why he acted the way he did and that he's thought of her constantly.

Meanwhile, Winters has learned of Jagger's plans to sell his plastic concern. He actually needs the firm to preserve his own business empire and offers Garner \$3,000,000 worth of his own company's stock in return for a partnership. Garner sees an opportunity to build a productive industrial empire out of the merger and agrees.



Excited over the outcome of his gamble, he asks Wood to marry him. She accepts his proposal and promises to wait in his hotel penthouse until he returns. Later, the assistant manager, Nina Foch, enters with her house key. In love with Garner herself, she pretends to Wood that she and Garner are lovers. Wood angrily stalks off.

Jagger now learns of Winters' offer and believes Garner has tricked him out of \$1,000,000 he might have had for himself. He brings a lawsuit against Garner which threatens to destroy him.

Garner races to Jagger's home, tells Wood there has never been anything between he and Foch and that being the assistant manager she would naturally have a key. He explains to Jagger that he never had any intention of cheating him and reveals his plans for the future merger. He even offers Jagger an executive position in the new corporation.

Anxious to get back into business, Jagger drops the lawsuit and agrees to go into partnership with Garner and Winters.

CREDITS: Produced by Henry Blanke. Directed by Joseph Peveny. Screenplay by Lenore Coffee and Marion Hargrove.

Family.

### "The Rookie" with Tommy Noonan and Pete Marshall

(20th Century-Fox, December; 86 minutes)

—CINEMASCOPE—

20th Century Fox's plan to unleash a new screen riot team in the persons of Tommy Noonan and Pete Marshall turns out to be something of a bust. Granted, comic Noonan and singer straight-man Marshall are talented fellows, but they'll have to come across with more than the formula situations offered in this, their first picture. With the exception of one sequence at the end—a nightclub routine of theirs where they impersonate a pair of Japanese unaware that World War II is over—the antics are mostly slapstick without being funny.

Assisting them is bumpy Julie Newmar and S-E-X plus C-O-M-E-D-Y usually equals good box office returns. "The Rookie" will make good program material:—

On V-J Day, Noonan finally receives his long sought after army induction notice. But with all training centers being closed the draft board refuses to draft him. Noonan stands on his rights as a citizen and demands to be drafted. After much buck passing, a pair of drunken janitors in a general's office in the Pentagon answer the telephone and impersonating the general, agree to keep Camp Clyde open so Noonan can get his basic training.

Noonan reports to Camp Clyde where key personnel, having had their separation orders rescinded to put him through training, conspire to give him a hard time. Especially vehement is training instructor Marshall whose one thought is getting discharged and marrying buxom starlet Newmar.

When Newmar and her press agent Jerry Lester discover what has happened, they hurry to the camp with intent of cashing in on Noonan's growing publicity in order that Newmar's career can be furthered. She plays up to him assuring Marshall it's only for publicity.

Noonan manages to survive special G.I. coffee and other forms of hazing and just before departing for field exercises, finds himself a controversial national figure with the entire nation debating the merits and cost of his one-man training program.

Marshall plants a booby-trap during the exercises and at the last minute, top brass and politicians arrive to observe this much publicized "last rookie." They unwittingly fall into Marshall's booby-trap, but Noonan, taking his maneuvers seriously, saves the bigwigs and ends up a hero, with Marshall the goat. Angered over the indignities they have suffered, the bigwigs order PFC Noonan and Marshall overseas.

Newmar and Lester are also aboard ship and the latter arranges to have Newmar and Noonan married by the captain. Marshall upsets things by telling Noonan of the publicity plot. Newmar admits all but confesses her love for Noonan and just before the services are concluded, Marshall stages an abandon ship drill. In the confusion that follows, Noonan, Marshall and Newmar fall overboard without ever really knowing whether or not the captain completed the rites. They climb aboard a life raft and drift to a desert island.

Noonan insists he's married, Marshall insists he isn't. The bickering is interrupted by the arrival of two Japanese in a lost submarine. Refusing to believe the war is over they take the trio prisoners, but soon grow tired of feeding their captives according to the rules of war and insist that the tables be turned.

The group is eventually rescued and Noonan becomes a national hero for capturing the Japanese. He and Marshall become friends and Newmar marries Lester.

CREDITS: Produced by Tommy Noonan. Directed by George O'Hanlon. Screenplay by George O'Hanlon and Tommy Noonan.

Family.

### "Blood and Steel" with John Lupton, Ziva Rodann and Brett Halsey

(20th Century-Fox, December; 63 minutes)

A familiar but suspenseful war film about four navy Seabees surveying a Japanese-held South Pacific island with an eye towards a possible U.S. air base. A number of moral questions are raised before the mission is completed but nothing is solved.

Modest of budget, this Associated Producers' production emerges several degrees higher in caliber than many of its predecessors. There are strong performances from a cast of relative unknowns and the directing, writing and photography are top-notch. Mark this one down for the lower half of a double bill:—

Seabee lieutenant John Lupton and enlisted men James Edwards, Brett Halsey and John Brinkly slip onto the island with orders to avoid contact with the enemy, effect the survey unnoticed and rendezvous with a waiting PT boat 17 hours later.

Moments after they land they are spotted by the Japanese and attacked. Edwards, a Negro, is wounded in both legs and Lupton is forced to leave him behind. He declares he would have acted in the same way if it had happened to any of them because time is of paramount importance.

The trek continues with the enemy appearing around every corner. The Japanese commander orders that they be done away with immediately, wondering why they have chosen to land on such an unimportant island.

As the trio nears the spot where the air field is being considered, Brinkly climbs a tree to get a better view. He comes upon an empty sniper's seat and accidentally tips over a canteen filled with saki. A group of Japanese approach, spot the dripping saki and one of them starts to climb the tree. Lupton and Halsey do them in but Halsey is shot in the hand during the battle. Lupton bandages his wounds and the trio continue.

Upon reaching the spot, Lupton declares the ground is too soft, the island will have to be by-passed, another will have to be surveyed. They start back to their landing raft demolishing a radio shack on the way.

In another encounter with the enemy, Halsey is killed and Brinkly is bayoneted in the chest. Slowly, he and Lupton continue on to the raft.

In the meantime, Edwards manages to crawl into a cravasse near the Japanese camp. He is discovered by Ziva Rodann, a native girl forced to serve the Japanese. She slips him food when the others aren't watching.

Seizing a moment when most of the Japanese are out of the camp, Edwards makes his way into the headquarters tent, steals a map of the island and manages to booby-trap a chair with a grenade. During a drunken party, one of the Japanese discovers the theft and calls the men and Rodann into the tent. Edwards gets to his feet, gives the girl covering fire with his burp gun, then explodes the grenade killing all the Japanese.

Using his gun as a cane and supported by Rodann, Edwards makes his way back to the raft. When he finally gets it across to her that he's waiting for his friends, she goes off in search of them.

Lupton and Brinkly nearing the raft, see a movement in the jungle and Lupton fires a volley. They pass on and Rodann staggers out mortally wounded. She lives long enough to send the Japanese commander off in the wrong direction.

CREDITS: Produced by Gene Corman. Directed by Bernard L. Kowalski. Screenplay by Joseph C. Gillette.

General.



## REPORT ON ACE

(Continued from front page)

"Now the next committee—Research and Advertising. This committee has one project in work—a questionnaire sent out at the request of the MPAA advertising committee after consultation with our side. It is too early to report the results of the survey because compilation and study are still to come.

"Also, the Research Committee has an ambitious project in preparation which has reached the point where a pilot study is being worked up requiring the cooperation of exhibitors in limited areas. With the assistance of an expert who is guiding the research, we are trying to find out why people have stopped coming to the theatres and what we can do to bring them back in greater numbers. This information will cover the teen-agers, the young married and the middle-aged groups. The definite announcement is some weeks off.

"The third sub-committee is relentlessly hunting down ways and means to ensure the release of more product. I believe that the consistent release of more product is the key to the revival of our business. More product will give the public a wider choice of entertainment, give exhibitors an opportunity to reduce costly extended runs and automatically reduce the importance of trade practices which are now so obnoxious to exhibitors.

"It gives me great personal satisfaction to say that progress—definite progress has been made in this critical area. I believe we are on the way to getting more pictures.

"In the Stanley Warner financial report just coming off the press, I told our stockholders the following. And I quote: 'There are indications that Hollywood is planning to yield to the theatre industry proposals and to reverse the declining trend of production. An increase in the number and quality of releases will undoubtedly stimulate a further rise in theatre income.'

"The reason I was able to say this to my stockholders is because at the last summit meeting a poll of the film company presidents indicated in each case their individual companies would make more pictures. Some presidents were specific—others were unable to state the number of additional features which they intended to produce. They know our problems. We are very hopeful that this year will reverse the downward trend in motion picture production.

"Now as to the three problem areas not being covered in the summit meetings.

"On post-48 pictures—this subject is a very difficult one to discuss. It is encompassed with legal difficulties and it may be illegal for me even to be talking about it now. We have made exhaustive studies in all directions. We have run across all kinds of financial and legal difficulties, that appear to be insoluble now. With these tremendous difficulties holding up immediate progress, we concentrated our energies on the more soluble problem of causing more pictures to be produced.

"We have, however, many things working for us and we continue to point out at every summit meeting the damage done to themselves and the theatres, by the sale of the pre-48 pictures and the dangers of releasing more libraries in the future. We will continue this process of education.

"The Toll-TV Committee is an enlargement and continuation of the joint committee which preceded the creation of ACE. In accordance with ACE policy we made no effort to absorb it since it was doing a spectacular job of fighting off the Toll-TV menace. But ACE retains a supervisory interest in its work.

"Exhibitor-Government Relations . . . we thought some progress was made in early conferences at the Department of Justice, but this committee marked time when the change-over took place in the supervision of the anti-trust division and will now once more become active.

"A new and arresting personality has entered the government picture—Robert Bicks, the Asst. Atty.-Gen. For The Anti-Trust Division. We have had two opportunities to understand his realistic slant on the administration of the Anti-Trust laws and the refreshing open-minded candor of his views.

"Once, at a meeting with some members of the ACE committee in advance of his talk at the TOA Convention, and again in his public address at the convention,—Mr. Bicks invited exhibition to bring him up-to-date on our problems. As I read him, he believes that the ground rules in the consent decrees may be out-moded and if we can prove to his satisfaction that they now work a hardship on exhibition and that changes are possible within the spirit of the Anti-

Trust Laws—the rulings of his predecessors will not deter him from considering changes.

"These statements by Mr. Bicks call for a complete review of every point where the ACE program impinges on contact with the Government—and for an early meeting of the ACE Executive Committee to plan acceptance of the Bicks invitation to amplify his statements and clear the atmosphere.

"In the months we have been working together we have hammered out a unique ACE policy.

1. To remain a small task force and policy committee.
2. Not to replace existing organizations but to formulate Exhibition.
3. Not to build an empire by adding staff and jobs but to leave the actual work to existing committees and organizations which are efficient and competent.

"That is why we have refrained from taking over the Toll-TV activity, why we have released to COMPO 11 projects, including censorship, taxes, industry publicity and the like, why COMPO will handle the minimum wage fight.

"We farm out these problems—and, if we don't like the way they are handled, ACE will take them back.

"Thus we remain as we began—a national organization responsible for crucial issues.

"I said when I began, that from our side, the most important fact is that at long last, we are together in one organization.

"That massive achievement made the summit meetings inevitable. Why? Because organized distribution suddenly become afraid of our power? Oh, no! That's nonsense! But because they became aware of our power. And they need us.

"These talks have made increasingly evident the interdependence of distribution and exhibition.

"They flexed their muscles when they divorced the theatres and got themselves a new customer in television. And some even began to dream of a coming bonanza in Toll-TV.

"But divorcement decoyed them into less production and they suffered a blight on the future.

"The successful method of continuously creating new stars dried up. But there came instead, higher and higher production costs and a shrinking pool of stars; and their new customer—television—turned out to be a blood-sucking vampire—which tempted them with an unexpected windfall for their old pictures and then snared the customers who used to go to their new features.

"Thus theatres remain the primary customer.

"Only theatres with their ample earning capacity justify the time, money and talent lavished on the annual studio program.

"Only theatres have the built-in means to give out to the patron the engrossing story-telling power which the producer puts into a feature. And only in theatres is there created the deep customer satisfaction reflected in the industry slogan 'Get More Out Of Life . . . Go Out To A Movie.'

"The presidents are learning more about our side of the business than they ever knew. They rarely send stand-ins. They are pretty faithful in attendance. We keep selling them our faith in the future of the business.

"We know they are impressed by the power of united exhibition to get a job done. The last tax campaign was a revelation.

"They have asked for help on legislative items—and so we are now forming a sub-committee on Legislative Policy. This is only for proposed legislation which we agree to support jointly.

"If I may venture a prediction—these summit meetings—if continued—and they will continue if each side feels it is being helped—these meetings will evolve into a standing committee for the motion picture industry.

"There is an atmosphere about these meetings which, I sense, is getting under the skin of the participants and it is this changing state of mind, which keeps both sides hard at work to put the industry on a sound basis.

"And it may reasonably be asked why don't we deliver faster, more concrete results?

"If I may say so, I am a cautious optimist. We're still hacking our way through a jungle of mistakes and maladjustments, bad practices and worse policy.

"But with the progress we have made thus far, with good faith and good-will by distributor and exhibitor, I believe we can write a new successful chapter in the annals of our industry."



# HARRISON'S REPORTS

Yearly Subscription Rates:

United States .....\$15.00  
U. S. Insular Possessions. 17.00  
Canada and Mexico ..... 17.00  
Great Britain, South  
America, Australia,  
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Europe, Asia ..... 17.50  
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if it is to Benefit the Exhibitor.

Published Weekly by  
Harrison's Reports, Inc.,  
Publisher

P. S. HARRISON,  
Founder  
DAVID MARTIN, Editor

Established July 1, 1919

Circle 7-4622

**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XLI

SATURDAY, DECEMBER 26, 1959

No. 52

## STEADY AHEAD

Al Myrick, newly elected president of Allied States, issued a statement earlier this week that marks him as both a man of wisdom and understanding and presages a steady course for Allied in the coming year.

Because of the public internal battle within the ranks of Allied we feel that the message is an important one and do herewith present it in full;

"In the past there have been times of crisis in every form of human endeavor. Whether or not the crisis was surmounted depended upon the determination of those enough dedicated to a cause to nurse it back to health, vigor and vitality. Usually when the cause was greater than any of its parts, objections were reduced to compromise and the cause survived and became a benefit to the whole. When the crisis was not met by men of fortitude, the cause became lost, an ideal toppled into oblivion, or chaos rode with those with the strongest arms.

"I have been elected to head our organization, and I hope to establish my firm belief that conditions hinted at in describing a crisis in our association are not of such magnitude that they cannot be solved by those of us who are willing to continue the effort and sacrifices it has taken to make Allied what it has been over the years.

"Rest assured that I shall do all in my power and ability to see that all members are heard and represented, that every effort will be made to benefit our business by cooperation, imagination, vision and determination. If I can serve you well, if at the same time I can fulfill my own demands upon myself, and if I can contribute substantially to strengthening the great business in which we are engaged, I will be satisfied. In this satisfaction I hope you will be able to share. I did not accept this position in order to add to division, but rather to bind and cement our solidarity, to help show that all theatres and theatre people are part of this game and to try and present a leadership which you will approve."

## AN INTERESTING REPLY

In our issue of November 7th we took issue with M-G-M over the promotion campaign for their film, "The Wreck of the Mary Deare." In this issue we are pleased to present the reply to our charges made by Mr. J. P. Byrne of M-G-M.

While Mr. Byrne presents a cogent case for the activities of M-G-M, we still feel that the film in question did become slightly lost in the tremendous brouhaha created for the epic, "Ben Hur."

However, since the publishing of the article, M-G-M has offered solid proof that it will not become a one-picture organization and that it intends to supply a steady stream of worthwhile product throughout the coming year.

Those were our real fears about the company and we are mightily pleased that they were unfounded.

Mr. Byrne's reply:

You will be pleased to know that MGM's campaign measured up to the stature of this great attraction, starting as it did with far-flung advertising penetration in the Saturday Evening Post and in the widely read Sunday Supplement, the American Weekly. The latter is circulated in thirty three of America's largest cities and its readership, com-

bined with the Saturday Evening Post's, reaches the huge total of 41,550,000.

In accordance with a long established MGM policy, we are particularly active in acquainting exhibitors with THE WRECK OF THE MARY DEARE, especially bearing on its exploitation possibilities at the local level. To this end we assigned leading theatre circuit advertising and publicity heads of America to write special 3-page articles giving their advice to showmen, based on long practical experience, on the subject: "How to Sell WRECK OF THE MARY DEARE to the Public".

This is the line-up of the top ad-publicity heads and the publications in which their 3-page articles appeared: Edward H. Seguin, Director of Advertising and Publicity for Balaban and Katz, in Motion Picture Herald; Harry Goldberg, Publicity and Advertising Director of Stanley-Warner, in Motion Picture Daily; Paul Baise, Director of Advertising and Publicity for Walter Reade Theatres, in Film Daily; James L. Shanahan, Assistant Director of Publicity and Advertising for Loew's Theatres, in Motion Picture Exhibitor; Morton Sunshine, Editor of The Independent, wrote a 4-page article for his publication; Mo Wax, Editor and Publisher of Film Bulletin wrote a 3-page article for his magazine. Probably never in the history of the trade press was there practical showmanship coverage of this nature for any picture. Every exhibitor in the nation received expert information on how to promote our picture in the language they know best, from experienced fellow-showmen.

Prior to this we ran a two-page advertising spread in the leading trade publications, weeklies and dailies, together with a page in Variety in which we announced the coming of what we described as "the industry's next giant", alerting exhibitors with our vast advertising coverage in the national media.

From the point of view of publicity penetration we might mention at random a few of the many outstanding press successes. Among them was a unique article in Alice Hughes' column, nationally syndicated by King Features in forty top cities of America. The article was completely devoted to the "woman's angle" and sold the picture to countless women. Dorothy Kilgallen wrote a recommendation to women in her widely read, nationally syndicated column. A pictorial layout appears in the big circulation American Weekly.

Special concentration was aimed for the radio audience and to women. News feature copy was sent to 1600 radio and TV stations across the country for use on news shows, women's programs and disc jockey programs. In addition, Ilka Chase on her nationally syndicated program "Women's World", broadcast on more than 175 leading stations, interviewed producer Julian Blaustein on the specific angle of the film's appeal to women.

To consummate this large-scale campaign, individuals in our promotion department were assigned exclusively to THE WRECK OF THE MARY DEARE.

We are pleased that your reviewer thought so highly of our picture and thank you for urging your readers to "engage in vigorous campaigns" for it. MGM has given them the tools to work with and has laid down a solid advance campaign nationally from which they can build locally.

### "Who Was That Lady?" with Tony Curtis, Dean Martin and Janet Leigh

(Columbia, January, 115 minutes)

1960, Columbia's year of the big "C," starts off bright and fresh with this nonsensical but hilarious farce about the impersonation of an FBI man by an errant husband.

The plot is featherweight, but everything is played strictly for laughs and the result is a delightful comedy that is doubly refreshing because the current trend toward off-color material has been avoided although the film does retain its sexy moments.

Tony Curtis, who gets better and better with each film, plays the role of the harassed husband who takes on the identity of an FBI man to save his marriage with true comic sense. Dean Martin is pleasantly agreeable as the TV writer who gets them both into the mess which includes a tussle with enemy agents, and Janet Leigh is superb as the bubbly, effervescent wife who complicates the impersonation by becoming overenthusiastic about it. Larry Storch, in a supporting role, is antic as an enemy agent who attempts to question Curtis.

Direction by George Sidney of the Norman Krasna screenplay is sprightly, with the only fault being the current malady of most films—there are several spots where the use of the cutting shears would improve the product.

It's hard to predict, of course, but it might be a safe guess to look for "Some Like It Hot" results from this spoof:—

Tony Curtis, a chemistry professor at Columbia University, is caught by his wife Janet Leigh, while in the act of kissing a pretty student. Miss Leigh storms off after witnessing the scene and threatens to leave for Reno to obtain a divorce.

Curtis enlists the aid of Dean Martin, an old crony now writing television scripts, and the pair attempt to concoct a story that will make the kissing incident seem logical.

Martin provides Curtis with the role of an undercover FBI agent who knows the names of the professors working on secret projects at the university. To augment the story, Martin makes use of the prop department of CBS where Curtis is provided with a service revolver and an identity card.

The pair do an excellent job of convincing Leigh but complications begin to develop when the prop man at CBS reports the incident to the FBI and James Whitmore is sent to investigate. After a short talk with Miss Leigh he understands the reason for the deception and decides not to prosecute Curtis for the impersonation. Instead, he decides to return later in the evening to give him a gentle reproof.

But that evening, with Curtis and Leigh in the midst of a romantic dinner, Martin bursts in and declares that Curtis and he must go out on an assignment. Actually, the assignment is to promote two sisters and Martin needs another man for the double date at a Chinese restaurant.

Curtis and Martin go off, but when Leigh notices that he has forgotten his revolver she starts after him just as Whitmore returns. Leigh tells him of the assignment and persuades him to join her at the restaurant where he hopes to slip the pistol to Curtis.

Whitmore goes along and fireworks arise when Leigh overhears a powderroom conversation that seems sinister to her. She alerts Whitmore, who will have no part of it, and rushes into the street brandishing the Curtis pistol.

When Whitmore sees this he follows and watches as Curtis, Martin and Leigh struggle for possession of the gun. In the scuffle Whitmore is wounded and he rushes to the telephone for further assistance.

But at that moment a CBS news team happens by and Leigh, the proud wife, reveals the full story of the "undercover" activities of her husband to the camera and the press.

The next morning Curtis and Martin are heroes to all but the FBI, who want them for questioning. This conference is interrupted by the appearance of a CIA agent who reveals that the owner of the Chinese restaurant where the fracas occurred is an enemy agent.

Curtis returns home and Leigh is ecstatic about the turn of events. She answers the telephone and is told by the telephone voice to report to the Empire State Bldg. for

publicity photos. Curtis reports this and the FBI decides that it is the work of enemy agents who believe that Curtis really knows important secrets.

The three are allowed to keep the appointment but Curtis reveals nothing to his inquisitor, Larry Storch, because he has nothing to reveal. But the spies are unaware of this. Instead they imprison Curtis and Martin in the basement of the Empire State Bldg. When the two revive they believe they are in an enemy submarine and decide to commit one final patriotic act—sink the submarine. They open valves with gay abandon and the water rushes to their knees while at the same time disrupting all service in the giant building.

At the fateful moment the FBI appears and Curtis reveals the full story. Leigh overhears this and offers forgiveness. Then she, Curtis and Martin rush from the building as a giant puff of smoke, resembling the mushroom cloud of an atomic explosion, rises from the once proud Empire State Building.

CREDITS: Written and produced by Norman Krasna. Directed by George Sidney. Family.

### "The Gene Krupa Story" with Sal Mineo, Susan Kohner and James Darren

(Columbia, January; 101 minutes)

Supposedly the true story of America's foremost dummer, "The Gene Krupa Story" stacks up as a familiar fictionalized musician's biography that should do well at the box office because it combines the popular elements of music, romance, teenage appeal and True Romance treatment of a famous person's life.

Krupa, who had his troubles in life with narcotics, is ably portrayed by Sal Mineo who has studied many of Krupa's mannerisms and recaptured them excellently. Susan Kohner delivers a convincing performance as the young lady in love with the drummer, James Darren registers nicely as their trumpet-playing pal and Susan Oliver scores decisively as a jazz singer responsible for much of Krupa's difficulties.

Direction by Don Weis is capable with the strong scenes being the musical ones in which Krupa provides the drum score and Mineo matches the rhythms with his histrionics.

The problem of narcotics is neatly solved by having Krupa framed on a possession of narcotics charge, thus eliminating the seamier aspects of the supposedly true life story:—

Chicago, in the year 1927. Sal Mineo portraying Gene Krupa comes home with a set of drums. His father, a god-fearing man who wants his son to enter the service of God, becomes enraged and smashes the drums. Mineo vows that drumming is his life but the father remains steadfast in his opposition.

That night, Mineo joins his chum, James Darren, and the Austin High jazz band in the basement of Darren's home and here Mineo reveals his drumming ability with a frenetic performance that impresses both Susan Kohner and Yvonne Craig.

Mineo likes Kohner, but she is going with Darren, and he accepts the invitation of sexpot Craig to be her date at a weekend swimming party. But at the party, Craig makes a play for Darren while Mineo and Kohner form the bonds of a stronger relationship.

But tragedy strikes when Mineo returns home to find his father dead. Remorseful, Mineo enters a seminary to satisfy the wishes of his dead father. But the call of the drums is too strong and, on a summer vacation, Mineo accepts an offer to play in a Chicago speakeasy along with Darren and band.

Emboldened by success, Mineo, Darren and Kohner decide to head for New York and the big time. But New York is unkind and the youngsters find the sledding rough. They are forced to live on what Kohner earns as a telephone operator. But the ordeal brings Kohner and Mineo closer together, thereby causing a rift in the trio. But Darren is understanding and steps aside when Mineo tells him he will marry Kohner with his first job.

The opportunity comes when, at a party at Susan Oliver's apartment, Krupa demonstrates his ability and lands a job with Red Nichols.



Success comes in a big way to Mineo—he gets job after job, each one step higher on the salary scale. But he also fails to carry out his promise to Miss Kohner.

This situation comes to a head when Mineo spends the night at Oliver's apartment instead of returning to a birthday celebration arranged by Kohner. She recognizes the difficulty Mineo has in handling Success and decides to leave him rather than suffer the slings and arrows of neglect.

In her absence Mineo rises to fantastic heights and forms his own band. But with success comes problems and they erupt when Krupa is framed and arrested on a narcotics charge. He is given a jail sentence and upon his release learns that he is unemployable.

He sinks lower and lower on the social ladder until he winds up playing in a strip joint under an assumed name. At his low ebb Kohner comes to him and tells him of an opportunity with Tommy Dorsey. But the fly in the ointment is that Dorsey demands that his men read music.

With Kohner's help Mineo learns to read and applies for the job. At first Dorsey is reluctant, but then decides to take a chance. The experiment seems doomed to failure the first time Mineo appears on stage—but by dint of his magnificent playing Mineo wins the fans over.

Film ends with the future bright for the drummer man.

CREDITS: Produced by Philip A. Waxman. Directed by Don Weis. Screenplay by Orin Jannings.  
Family.

### **"A Dog of Flanders" with David Ladd, Donald Crisp and Theodore Bikel**

(20th Century-Fox, April; 96 minutes)

— CINEMASCOPE, DELUXE COLOR —

The story of a boy and his dog and the youngster's dream of becoming an artist, this remake of the classic tale by Ouida should delight the hearts of the younger set and register handsomely as a holiday attraction.

The dog in the film is the familiar "Old Yaller" of recent Walt Disney fame and while he doesn't play as large a role in this particular story, his very familiarity will make him a popular attraction.

David Ladd, young son of Alan, plays the youngster who befriends the dog and dreams of becoming an artist with grace. Donald Crisp contributes a solid performance as the young one's grandfather and Theodore Bikel provides a sympathetic characterization as the artist who eventually comes to the assistance of young Ladd.

Direction by James B. Clark pays little attention to the finer points of pace but concentrates instead on mood and the result is most satisfactory. The film is wholesome family entertainment, and, slotted as it is for Easter release, exhibitors should consider this one carefully, disregarding lack of marquee value:—

In a suburb of Antwerp Donald Crisp, an impoverished milkman, and his grandson, twelve-year-old David Ladd, spot a dog left in a gully to die by his brutal master. Ladd pleads for permission to take the dog home and nurse it to health. Crisp, despite their poverty, accedes to the youngster's request, and they gradually bring the dog back to health.

Ladd, who has aspirations to become an artist, names the dog Patrasche, because his painter idol, Rubens, named his dog Patrasche. The acquisition of the dog brightens the life of both because, when he is well, the dog pulls the cart they had struggled with and the sacrifices the pair made to return the dog to health are amply repaid.

During Ladd's daily trips to Antwerp he gains the friendship of an artist, Theodore Bikel, and his model, Monique Ahrens, and the two encourage the lad in his ambition to become an artist. But on one of the trips to Antwerp, the former master of the dog recognizes him and attempts to take him away from young Ladd.

When Ladd resists, he is beaten mercilessly by the cruel owner and the dog is muzzled and dragged off. But Ladd recovers in time to follow them. Ladd regains possession of the dog when a neighbor takes the muzzle off to prove possession of the dog. Patrasche is awarded to Ladd because he doesn't attack him.

But the youngster's and dog's rage is great and they attack the vicious master, forcing his accidental death on the arms of a windmill.

The boy and dog return home in a chastened mood and it is relieved only when Bikel tells the youngster of an art contest. Ladd is convinced that he will win and thus earn enough to pay for his scholarship. But while sketching his grandfather the old man dies and Ladd is left penniless.

He attempts to earn enough money for himself and his dog, but the farmers are reluctant to entrust their wares to a mere youth. The only hope remaining for the embattled Ladd is to win the contest.

He builds his hopes for several weeks—but at the final judging he is eliminated. Heartbroken, the lad turns the dog over to a neighbor and runs away. He stops at the famed Cathedral Onze Lieve Vrouw where Ruben's famous work, "The Deposition" is on view.

In the meantime, Bikel has learned of the judging and becomes enraged. He seeks the lad at the neighbor's home and with the dog leading him, finds the lad at the Cathedral. He promises to take the youngster with him to both raise him and teach him painting.

CREDITS: Produced by Robert B. Radnitz. Directed by James P. Clark. Screenplay by Ted Sherdeman, based on the novel by Ouida.  
Family.

### **"Vice Raid" with Mamie Van Doren and Richard Coogan**

(United Artists, February; 71 minutes)

Capitalizing on the current wave of headline exposes and sex—which is always strong box-office bait, this low-budget ordinary program melodrama unfolds along standard lines but comes equipped with a number of exploitable possibilities. Foremost is the title, promising more than is actually delivered but containing enough action to satisfy patrons of expose pictures.

Told in partial documentary style, "Vice Raid" boasts adequate acting, writing, production and direction. This one will do well on the lower half of a double bill:

Police officers Richard Coogan and Joseph Sullivan of the Vice Squad apprehend Shep Sanders bringing a new girl into town. Under pressure Sanders agrees to reveal who is in charge of the organization. But Sullivan, secretly on the syndicate's payroll, urges Sanders to flee then shoots him in the back. Coogan is now more than ever convinced that mobster Brad Dexter is the big boss, operating out of fake model agencies.

Annoyed at Coogan's continual interference, Dexter sends for Van Doren in an attempt to get rid of him once and for all. When Coogan, posing as a photographer, calls at the Star Model Agency Dexter's second in command, Barry Atwater, has Van Doren assigned to him for a photography session. That night at Coogan's hotel, she admits she would gladly spend some time with him. Coogan arrests her and takes her down to headquarters.

The next day he is informed that Van Doren has accused him of making advances to her, threatening to book her on moral charges if she refused to pay him off. Coogan is charged with extortion and the police are forced to suspend him. Sullivan corroborates the charges and Coogan is dismissed from the force and later, when he confronts his former partner, Sullivan admits being on the take in order to support his large family.

Pleased at Van Doren's handling of the frame-up, Dexter puts her on his personal payroll and sets her up in a plush apartment. She is dismayed when her young sister, Carol Nugent, unexpectedly moves in with her. The same day Coogan arrives demanding to know who masterminded the frame-up. She goes to Dexter for protection and the vice leader has Coogan beaten up.

He is visited in the hospital by Frank Gerstle, his former boss, who believes Coogan was framed. Coogan proposes a plan to expose the call girl racket by setting up a string of fake model agencies staffed with pretty policewomen and protected by the department. This would squeeze Dexter out of business thereby undermining his position in the syndicate. Gerstle agrees.

Coogan's plan succeeds and Dexter orders Sullivan to kill him. When Sullivan is unable to do so he is shot down by Dexter's gunmen. Meanwhile, Atwater, whose advances have repeatedly been repelled by Van Doren, lures Nugent

(Continued on back page)



### "Terror is a Man" with Francis Lederer, Greta Thyssen and Richard Derr

(Valiant Films Corp., December; 89 minutes)

Filmed in the Philippines on what was obviously a low budget, this above average spine-chiller being released by Valiant Films (formerly Hal Roach Distributing Corp.) about a doctor obsessed with the idea of turning an animal into a human being should prove to be an enticing box office item. It's being paired with another eerie-item, "The Scavengers," and together present an appealing horror package. Plenty of assistance will be needed at the local theater level since the cast lacks marquee value, but word-of-mouth will be a big asset. There's also a built in gimmick which should be heavily exploited: prior to one of the scenes, a bell rings allowing the audience to close their eyes; it sounds again when the scene is over. More plus factors include believable characterizations, expertly created suspense and a monster destined to stand in the Horror Hall of Fame along side of Frankenstein and the Mummy:—

Richard Derr, the sole survivor of a sunken freighter, is carried to the beach of a remote island in a tiny life boat. He is found by Francis Lederer and his swarthy assistant Oscar Keesee who take him to their home—the only one on the island. He is nursed back to health by Lederer's attractive wife Greta Thyssen, their youthful houseboy Tiago and his sister Selena.

The next morning, Derr learns that his host was once a prominent Park Avenue physician who gave up his profitable practice to come to this lonely island. After breakfast, Lederer and Keesee continue their search for an animal that escaped from the doctor's laboratory the night before. Derr spends the morning examining the island. He comes across a recently abandoned village and some freshly dug graves.

Later he asks Thyssen about this and she tells him the escaped animal is a panther used by Lederer in his experiments. The night before it killed several people on the island including the mother of Tiago and Selena, as a result all of the natives have fled. Derr also learns that Lederer is forcing his wife, a former nurse, to assist him in his experiments. She is appalled over the brutal torturing of the animal and begs Derr to help her escape. He agrees.

The animal is recaptured and when Lederer enters his study, he finds Derr going through his notes. Instead of growing angry, he gladly tells the other what he is up to. His intention is to create a new species of man and he is presently engaged in transforming the panther into a human being through a series of operations. The beast already walks like a man and soon, Lederer will teach it how to speak. He admits that the one thing he has so far been unable to do is remove the animal's killer instinct, but everything will come in good time.

He invites Derr to witness an operation and the former is amazed at the humanness of the animal's eyes. Afterwards, while Thyssen is alone in the lab cleaning up, she is attacked by the lustful Keesee who has seen her making love with Derr. The creature grows frantic because Thyssen has always treated him kindly, but strapped to the table it is unable to aid her.

The following day, Derr watches incredulously while Lederer actually forces the beast to repeat the word *man*. When Keesee enters the laboratory, the beast recognizes him as Thyssen's attacker. Enraged, it breaks free and starts after Keesee who grabs a torch and ignites the its bandages. Painfully burned, it is easily subdued.

By this time Thyssen cannot stand things any longer and tells Lederer she intends leaving the island with Derr. While they are arguing, the beast breaks loose again, succeeds in killing Keesee, then escapes into the jungle. Derr and Lederer set out after it, but the creature doubles back, encounters the horrified Selena and kills her. It breaks into the house and grabs Thyssen whose screams bring Derr and Lederer running back. They spot the beast carrying the girl up to the edge of a cliff. As the two men approach, it drops Thyssen and turns on the doctor. Derr shoots it several times but it grabs Lederer and hurls him over the cliff. Mortally wounded, it turns away from Derr and staggers down to the beach. There, Tiago holds out his hand and the beast's eyes change from hatred to bewilderment. The boy puts the animal into a small boat then shoves it out to sea.

CREDITS: Directed by Gerry de Leon. Screenplay by Harry Paul Harber. General.

### "Masters of the Congo Jungle"

(20th-Century Fox; 88 minutes)

—CINEMASCOPE, DELUXE COLOR—

Made under the auspices of His Majesty, King Leopold III, of Belgium, and produced by the Belgian International Scientific Foundation, "Masters of the Congo Jungle" is a fascinating and technically superb jungle documentary with as much drama, action and imagination as any work of fiction. It ranks far above many similar ventures and is deserving of a more appropriate title.

This is not just another travelog, it is an intelligently written and magnificently photographed journey into the heart of the Belgian Congo. An attempt to preserve on film, in our rapidly changing age, the mores, customs and struggles of a people that have existed for centuries. Tied together by an excellent narrative delivered by Orson Welles and William Warfield, the daily lives of the natives, the animals they hunt, respect and fear, and the very vegetation that makes up the boundaries of their society are stunningly captured in brilliant DeLuxe Color and CinemaScope. Here is an instance where the wide-screen enhances the subject matter being presented.

Mark this one down as a solid art house attraction which might also serve successfully in the general market where such films are acceptable.

The viewer is first introduced to this northeastern corner of Africa by way of some fascinating footage depicting volcanic eruptions and earth-shifting movements. Once the natural surroundings have been established, the inhabitants of this world are brought into focus. A village wise man acts as the focal point for the story. He has lived a long time, seen a great many things and he attempts to pass on to his warriors the mysteries and complexities of the jungle and the world. He tells of the constant war between animals and explains how humans enter the jungle to capture and to kill. Throughout the film one theme is constantly repeated: natural law and the unwritten code by which humans and animals are supposed to conduct themselves.

Animals in action are excitingly portrayed. The camera catches lions hunting down weaker prey, eagles, prehistoric-looking Aardvarks, and an assortment of reptiles. And, as in any society, the scavengers, the outlaws are also shown in action. The birds who swoop down on leftovers once the lions are satiated, the night heron stealing away a larger bird's baby as a result of parental carelessness. The latter sequence also points up one of the many laws of the jungle — that since the parent was at fault in losing one of her brood she has no right to go after the thief.

The never-ending quest for food is described along with the self-imposed jungle laws the natives live by: certain areas are taboo for hunting, certain animals considered gods will never be captured. When one of these laws is accidentally broken, a weird ritual dance is performed to beg forgiveness. One magnificent sequence deals with a tribe of Pygmies and their struggle for survival. Having been warred upon too often, they seek new homes deep in the heart of the Congo. Here they establish their new village, prepare their daily staple of banana paste, set their traps for food, discuss the events of the day and give thanks to the jungle spirits for guiding them to safety.

And there is a section devoted to a tribe of gorillas caring for their own and viciously attacking any who come too close that makes for some truly hair-raising moments.

CREDITS: Produced by Henri Storck. Directed by Heinz Sielmann and Henry Brandt. Family.

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to his apartment, tells what her sister is doing, then sadistically rapes her. When Dexter refuses to turn Atwater over to the police, Van Doren goes to Coogan with a list of Dexter's agencies.

As a result all of Dexter's agencies are closed and when three crime executives arrive for a conference with Dexter and Coogan, Van Doren goes along with a wire recorder in her purse. Through a fluke the instrument is discovered and in the ensuing melee Coogan is wounded. The police arrive in time, Dexter is shot while attempting escape and Coogan is reinstated.

CREDITS: Produced by Robert E. Kent. Directed by Edward L. Cahn. Screenplay by Charles Ellis. Adult.



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Funded by a donation from  
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